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## AMBITIOUS PLAN FOR PRESENTATION OF AMERICAN OPERA

Converse, De Koven, Chadwick and Hadley  
Works in First Season's Repertoire

For a great many years past there has been talk about and propaganda made for American opera—opera in English, both words and music by Americans, to be sung by American artists. At last the movement seems to have been focused through the formation of a National Committee on Organization, with Reginald de Koven as its chairman. The principal point in which this new organization differs from nearly all others which have heretofore existed is that ample financial backing has been secured. The MUSICAL COURIER hears that the formation of an operating corporation, with a fully subscribed capital of at least \$250,000, is contemplated. Some of the most substantial business men in the country stand behind it. It is understood that J. Pierpont Morgan, Otto H. Kahn and Clarence H. Mackay have already subscribed \$5,000 each toward the project, and through its other affiliations some of the largest social and business organizations throughout the country will stand solidly behind it. It is without doubt the most substantial movement that has ever been made toward the realization of American opera.

The operas proposed for the first season's repertoire are "The Canterbury Pilgrims," by Reginald de Koven and Percy MacKaye; "Sindbad the Sailor," by Frederick S. Converse and Percy MacKaye, and new works by Henry Hadley and George W. Chadwick. To these initial works will be added from time to time operas by other native Americans.

The National Committee on Organization has issued a circular letter announcing the purpose of the organization and stating its policies in the following words:

To produce in repertory operatic works by native composers and dramatists only, acted and sung by an all-American company; to produce such works in a manner appealing artistically to the eye as well as to the ear, blending in harmonious ensemble the arts of music, acting, scenic setting, lighting and dance, according to the true function of opera; and, in doing so, to associate with the company American leaders in those arts heretofore in touch with the vital modern movements of theatrical production.

It is evident that American musical art never will be definitely developed by the employment of the foreign artist and the performance of foreign works. Italy, with less than a third of the population of the United States, possesses sixty-three producing opera houses. The music of Germany and France has been made familiar to the world by its endorsement at the hands of Russian opera, similarly developed, now is being sung internationally in increasing measure year by year.

Of all the great music loving and music supporting nations of the earth, America alone, until now, has made no material effort for the encouragement of her native and natural musical genius, and the development of her musical art.

Now, at last, America is to witness American opera, interpreted by American artists of present and future distinction. To this common purpose the best efforts of the most effective elements in our national life are now pledged.

It is the purpose for the coming season to produce on tour throughout America at least four American operas, the composer in many instances conducting in person. The principals will be Americans, including many of international reputation and others of definite promise whose careers await only such opportunity. Orchestra, chorus and ballet likewise will be American in personnel. The executive and artistic direction and scenic and mechanical production will be in American hands.

It is a patriotic and historic movement deserving universal American support at a time when, as never before, our national consciousness is awakened and when we realize that in art, as in all things, America must take her high place among the nations of the world.

For this policy we look forward confidently to receiving the strong support of all Americans interested in the development of native opera and the national spirit in America.

This is signed by Reginald de Koven as chairman and Mrs. David Allen Campbell, John Alden Carpenter and Douglas Malloch, of Chicago, Ill.; Lee Shubert, John Philip Sousa, Arthur Farwell, Percy MacKaye, Max Rabinooff and David Stevens, of New York; George W. Chadwick, Frederick S. Converse and Henry Hadley, of Boston, Mass.; Charles W. Cadman, W. J. McCoy and Joseph D. Redding, of San Francisco, Cal.; Mrs. William D. Steele, of Sedalia, Mo.; Mrs. Frank A. Seiberling, of Akron, Ohio, and Mrs. W. A. Hinckle, of Peoria, Ill.

### Saar Going to Chicago

(By Telegram)

Chicago, Ill., July 2, 1917.

Louis Victor Saar, the well known composer and choir conductor, formerly with the Cincinnati College of Music, has been engaged by the Chicago Musical College as teacher in theory, harmony and composition. R. D.

### Carolyn Cone Married

Carolyn Cone, pianist, who will make her New York debut in recital on November 5, has just announced her marriage on May 2 last to Lieutenant J. Warren Baldwin, an officer in the merchant marine and lieutenant in the United States Navy. Though following an active life on the sea, Lieutenant Baldwin met Miss Cone through his own musical interests, he being an excellent amateur cellist and the possessor of a fine Stradivarius cello which, by lucky accident, he found in an old violin shop in England on one of his cruises.

Miss Cone will continue her musical career under the professional name of Carolyn Cone-Baldwin. She is to

appear in one of the North Shore Musicales of Mrs. Hall McAllister, of Boston, on August 3, following which she will visit the home of her parents in Milwaukee until the beginning of her series of recitals in the autumn.

## THE TRUTH ABOUT DE RESZKE'S DEATH

It is hard to imagine anything more futile than the romances that have been woven about the death of Edouard de Reszke. For the most part they are simply tissues of abhorrent and revolting lies, founded on absolutely nothing except the putrid imagination of their writers. Jean de Reszke has sent to the MUSICAL COURIER a letter, from which the following is an extract:

"Paris, June 9, 1917.

"There have been printed in the American press most regrettable stories about the circumstances which surrounded the death of my brother, Edouard. My brother, after a long sickness, passed away, lovingly cared for by his wife and his children, on his estate, which has not suffered from the war, as it has never been within the zone of combat."

(Signed)

JEAN DE RESZKE.

### Pavlowa Need Not Pay

In the law suit instituted by James L. Stuart, executor, against Anna Pavlowa, the Russian dancer, for \$5,207.54, alleged to be due for money loaned her by Charles Dickinson Stickney, the Appellate Division of the Supreme Court last week affirmed the judgment of the lower court and held Mme. Pavlowa not liable for the indebtedness. Mme. Pavlowa testified that Stickney became interested in her art and informed her that he was wealthy enough to put some money in the theatrical business; therefore, Mme. Pavlowa claimed the money was an investment and not a loan.

### Namara-Toye Weds Librettist

Guy Bolton was married last week to Marguerite Namara, whose family name is Banks. She sang with the Boston Opera and later went into comic opera. She was married to Frederick Toye, the Los Angeles manager, but obtained a divorce from him. Mr. Bolton is the co-author with P. G. Wodehouse, and the librettist of several successful musical comedies, including "Oh! Boy" and "Very Good Eddy." Mr. Bolton's first wife now is Mrs. Cosmo Hamilton.

### Judgment Against the Fulchers

In the Ninth District Municipal Court, New York, Judge Wilson granted a judgment for \$500 and interest to the plaintiff, Philip Spooner against Maurice and Gordon Fulcher. The suit was instituted to recover funds deposited with them, on breach of contract. The decision was handed down on June 25, Judge Wilson refusing longer to postpone the case, which had been put off from week to week by defendants since April 1.

### Elsa Alves a Bride

Friends of Mrs. Carl Alves have received the following announcement, which will prove of interest to the music world in general:

Mrs. Carl Alves  
has the honor of announcing  
the marriage of her daughter  
Elsa Margaret

to  
Mr. Frank Rogers Hunter  
on Saturday, the thirtieth of June  
One thousand nine hundred and seventeen  
in the City of New York

Mrs. Alves is well known both in America and in Europe as a teacher of proven worth, and her daughter has become popular with metropolitan music lovers by reason of her excellent voice. Her many friends will unite with the MUSICAL COURIER in wishing her every happiness.

### Franko Concerts in New York

Nahan Franko, who is scoring such a striking success as a conductor just now in a special series of Cincinnati concerts, will lead an orchestra at the Lewisohn Stadium at the College of the City of New York on Sunday afternoons, July 8 and 22, August 5, 12 and 26, and September 2 and 9. Franko is to have 100 players under his baton and will present a vocal soloist at each performance.

### A New Musical Play

The charming musical play, "Wie Einst im Mai," has been adapted into English by Mrs. Rida Johnson Young and now is being rehearsed for a late summer opening in New York.

## DIRECTORS CHOOSE DAMROSCH TO LEAD ORATORIO SOCIETY

But Members Express Strong Preference for  
Koemmenich—Court Action Threatened

The old Oratorio Society of New York is suffering from internal dissension, so serious that its rupture is threatened. One faction, under the lead of Frank Seymour Hastings, chairman of the board of directors of the society, and Edward Kellogg Baird, chairman of the executive committee, supports Walter Damrosch for the conductorship in place of Louis Koemmenich, who has led the society's chorus for the last five or six years. Another faction, with Robert Alfred Shaw and Burnet C. Tuthill, for many years past secretary of the society, at its head, supports Mr. Koemmenich.

Under date of June 22, Mr. Baird sent out the following circular letter:

To the Members of the Chorus of the Oratorio Society of New York: At a recent meeting of the board of directors of the society the question of the engagement of a conductor for next season was referred to the executive committee.

After due deliberation the committee reported to the board in favor of the engagement of Walter Damrosch as conductor.

The board voted against the re-engagement of Mr. Koemmenich, and referred the question of a conductor back to the executive committee, with power.

Thereupon the committee tendered the position of conductor to Mr. Damrosch and received from him the following letter of acceptance:

June 15, 1917.

Edward Kellogg Baird, Esq., Chairman Executive Committee,  
Oratorio Society of New York:

MY DEAR MR. BAIRD—I am much touched and appreciate deeply that the old Oratorio Society should turn to me again in its hour of need for such assistance as I might be able to give it. Such a call compels me to put personal convenience and any other considerations aside, and I shall be glad to serve the society as its conductor for the coming season, with the understanding that during that time we shall put our best thoughts together in order to find the right man as permanent conductor.

The strength of my affection for the Oratorio Society may be judged from the fact that at the age of twelve I sang alto in the chorus just founded by my revered father. At sixteen I became the accompanist at rehearsals, and at eighteen its official organist and assistant conductor. At the death of my father in 1885 I was elected as conductor and served the society for thirteen happy years, my only reason for resigning in 1899 being the fact that the many tours through the country necessitated by the Damrosch Opera Company and the New York Symphony Orchestra, prevented my continuing to give the society the necessary attention. During those thirteen years the chorus of the society put many notable achievements to its credit, and I remember with special pleasure some of the performances of Bach's "Matthew Passion," the "Grail Mass," Wagner's "Parsifal" in concert form, and the Berlioz "Requiem."

It shall be my earnest effort to make the coming season worthy of the noble traditions established by the society's founder, Dr. Leopold Damrosch.

Very sincerely yours,  
(Signed) WALTER DAMROSCH.

In their efforts to solve the difficult question of a conductor, the thought uppermost in the minds of the committee was, who is the person best qualified to maintain the high artistic standards and traditions of the society and restore harmony within the organization. All things considered the committee concluded that Mr. Damrosch was best qualified for this task.

The committee therefore feels that the society is fortunate in having secured as a conductor not only a man who stands in the first rank of the great conductors of America, but one who is bound to the society by the deepest feelings of filial affection and lifelong association.

The committee feels confident that its action when properly understood by the members of the chorus, will meet with their approval, and that they will give to Mr. Damrosch the wholehearted support and cooperation which, at this juncture in the affairs of the society, is necessary if the organization is to prosper and endure.

This communication is sent by the request of the executive committee.  
EDWARD KELLOGG BAIRD,  
Chairman Executive Committee.

June 22, 1917.  
P. S.—Since the above circular was placed in the hands of the printer, a notice has been received from the secretary calling a meeting of the members of the society. Said notice has been sent out without the authority of the board, and without the knowledge or consent of the executive committee. The call for such a meeting is not authorized by the by-laws recently revised and adopted by the board. It is therefore illegal and void. Any business transacted at said meeting cannot be binding on the society.

Notwithstanding the postscript of the above, in which Mr. Baird states that a meeting in response to the secretary's call would be null and void, this meeting was held on June 28. Furthermore, the MUSICAL COURIER is informed that Mr. Baird himself was present at the meeting and voted. This meeting of the members did not seem to be aware that the society was either in an "hour of need" or that it required the "assistance" which Mr. Damrosch promised it. On the contrary, the meeting, by a vote of one hundred and sixteen to three—one of these three being Mr. Baird—gave its support to Mr. Koemmenich, and passed resolutions calling upon the board of directors—which is said to have favored Mr. Damrosch by a vote of sixteen to eight (two to one in the executive committee)—to appoint a committee of five which shall confer with a like committee appointed from the society, with the view of clearing up the whole matter. Legal action is contemplated by the Koemmenich supporters in case the board of directors refuses to adopt the suggestion embodied in these resolutions.

To an outsider, it looks as if the Damrosch faction had secured certain changes in the by-laws which allowed the board of directors to go ahead and replace Mr. Koemmenich with Mr. Damrosch without consulting the society itself. The Koemmenich faction, it is understood, claims that the changes in the by-laws were never formally accepted by the society as a whole. It is thus on the question of the legality of the board of directors' action that the legal fight will come if no compromise can be arranged.



## TERESA CARREÑO'S REMINISCENCES

Edited by William Armstrong

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## II

The next city to which I was brought presently was Havana. My father and mother, of course, accompanied me, and my uncle, who after our experiences had undertaken my business management. On our return they took the money which was made there, quite a large sum, and invested it. Their prime anxiety was to keep me from appearing in public and not let me work, which with our newly made resources then seemed possible. But they put the money into some sort of enterprise which went to nothing, to my perfect delight, for now I could play again. I only hoped that they would go on losing indefinitely, that I might keep on playing always.

Several little tours were undertaken as outcome of the situation, all so poorly managed, though, that the proceeds went mainly to the gentleman who managed them, and my poor parents had very little to live upon and pay expenses.

## Stormy Passage to London

In May of my twelfth year my father and mother set sail with me for London, our destination being Paris, where I was to debut. The steamer in which we took passage, the Washington, after a terrific voyage, was shipwrecked. Twenty-eight days we were in going from New York to Liverpool, and every night the captain would prepare his passengers for the emergency that it might be their last.

Three days out from New York we had struck a sand bank, and injured completely the machinery. I recall the crash and noise that followed. Next day the wheel went to pieces. Of course, the captain would have been responsible if we had all lost our lives, as it was his duty to return to New York, which he would not. One tremendous storm followed another during the whole trip, with the exception of the last few days. So completely had we gone out of our course that there was small hope of being helped by other ships. I remember seeing immense, sweeping waves,

higher than I have ever known them since in all my voyages, bursting thunderously upon the decks.

We had a very common set of people aboard, especially among the men, who would get drunk because they did not wish to die in their senses. The women, my poor mother among the rest, were as ill as ill could be. Why I should have felt in my whole being that we would be saved I cannot tell, but always I repeated, "We shall come all right to England." "Child, how do you know?" my mother asked. "I do not know," I answered, "but I feel that we shall be saved." This positive conviction I cannot explain; it has come to me with overwhelming forcefulness at crises in my life, and invariably it has proved correct. Somehow what I said seemed, after a while, to impress those men and women with a feeling of confidence, and they stopped drinking and weeping. One resolute belief, even though it be a child's, asserts its influence.

On the twentieth day of our voyage another ship, which had fought through those same frightful storms, came within sight of us. We hoisted a signal of distress, and the newcomer hove to. The sea was so stormy that she could not make a near approach. One at a time we were put into a barrel, hoisted on pulleys and let down. Two sailors in waiting in a boat below caught us as we swerved to and fro dizzily, and threw us like bags of salt into the bottom of that frail, dancing craft, pitching alongside the steamer.

It took one whole day and a half to prosecute this dangerous venture and get us to the neighboring ship, but all were saved, and we arrived in Liverpool in perfect condition on the twenty-eighth day out. Of course, all our clothes and valuables had been left behind us. And it was in that plight that we arrived in Europe. The Washington was sent for, found, and brought into Liverpool, but only after weeks of doubt as to whether we should ever regain our forsaken possessions.

## Paris

Going directly to Paris, I played in the Salle Erard; that was in 1866, in the brilliant days of the last empire. Meeting all the musicians there of position or talent, I met also with great kindness. It was through Mme. Erard, herself, that I played presently to Liszt in London, and Rossini, composer of the ever-beloved "Barber of Seville," gave me also a letter of introduction which I still treasure.

Rossini's letter was to Mme. Puzzi, a woman of great influence, at whose house musicians in those days congregated. Her social power was one of the curious instances of what intelligence and magnetism may win in the world, for it was in these traits that her sway rested; she was the ugliest woman I ever saw, with a face like Judy in "Punch and Judy." To look at her was to me depressing, for as a child I was susceptible to beauty to the point that to see a beautiful person meant happiness, and an ugly one the opposite.

## Little Teresita Loses Mother at Age of Twelve

Our arrival in London had been timed too late, for May, June, part of July had passed, and the brilliancy of the season had waned with them. London is so big, requiring so long for an artist to be made known, that my parents found it difficult in the circumstances to arrange a concert. We returned to Paris, and there, sadly enough, six weeks later I lost my mother, and I was only twelve years old.

## Child's Premonition Again Instanced

Here I will tell you something strange, one of those premonitions which come as we go through life and can never explain. My mother had received a letter from the daughter of her sister, who had died. "I wish," my cousin wrote, "that you would send me a few such beaded wreaths as they have in Paris to place on graves; I should like

them for my mother's." Complying at once with the request, my mother directed several sent home for joint inspection. When they came I was busy at the piano playing a fantasia on "Norma," a favorite opera with my mother. Not being able to write musical notation, I had to dictate to my father, who at the moment sat before a little desk near the piano. Behind us on a table were put the beaded wreaths. When my mother asked him to examine them I begged passionately that she should not touch them, growing frantic in my anxiety, and presently hysterical at what she called my "childish nonsense." "May I touch them?" asked my father, to quiet me. "Yes, but not mamma, oh, I beg you!" She persisted, being calmly logical, and only ceased when my weeping got beyond restraint. Six weeks later my mother, that day in perfect health, was dead. Now understand, if you can, this peculiar secret of nature. Here was this child with no idea of death, who had never seen it, but whom something told that death was upon her mother. Is it not extraordinary? The premonition was identical with that sensation which told me we should arrive in England safely.

## Father Redoubles Devotion to Child and Her Art

With redoubled devotion my father absorbed himself in me and my art, for now I had only him to rely upon. The professional musician cannot give way to isolation in deep grief; he and his work belong in great part to the public; his routine of life must move forward as inexorably as time itself; his heartbreak must be in solitude and for himself alone. But in music, as in all art, as in all work passionately, devotedly pursued, there is a comfort like the touch of angels' wings. That I need tell none who labor lovingly in anything, least of all to the musician, for of all things in the world to bless us, music stands pre-eminent as solace, bringing our hearts and souls together with the Infinite. That priceless truth I was to learn at twelve years old. And more deeply I went on learning it through all the years that followed.

## Teresita and Gounod

I do not remember who first brought me to see Gounod, then in the heyday of his triumphs as composer of "Faust." At once he took in me the interest of a father, and I had to go very often and play to him; always he listened with close attention. Sometimes, on prized occasions, he would play to me himself, and it was during these that he showed me on the piano how Chopin had interpreted certain of his own compositions. A new light seemed shed upon their contents as I listened, and in all the years following, playing them as Gounod taught me, they have been among my best successes.

What do you think was one of his greatest favorites? The American composer Mason's "Silver Spring." Every time I went to him he asked me to play it. But a man of Gounod's greatness and simplicity could understand the youthful charm and freshness of that little thing.

He was very like the portraits that we see of him. In those days, when I first met him, his beard was more black than gray; his eyes were dark blue, if I am not mistaken, so dark that they, too, at times seemed black. Imagine the kindest hearted of men, and you will picture Gounod's nature; a beautiful, really noble nature, willing to do anything to help anybody, even a child like me.

## At the Princess Mathilde's

While Gounod introduced me to many people of importance, for he knew every one from the Emperor down, my father would never allow me to be taken to the Emperor and Empress. I do not know why; perhaps because the court did not have a very clean name, and he did not want his child there. He was very particular about me. But I was brought to the Princess Mathilde, cousin of Napoleon III, who had a beautiful palace in the Rue de Courcelles, where many notables of the court and distinguished musicians met.

Then, of course, I did not know that years earlier Louis Napoleon was himself attached to this princess, and that it was believed she returned his affection. Nor did I concern myself with the fact that she was the daughter of Napoleon's youngest brother, Jerome, King of Westphalia, that same Jerome who had wed the beautiful Elizabeth Patterson, of Baltimore, a marriage nullified by the great Emperor through the Pope's will, and who was later forced into a marriage with the unhappy Catherine, daughter of Frederick I, King of Württemberg, and to be known in after life as the "Weeping Princess." She it was who was Princess Mathilde's mother.

## Meets Auber

At the Princess Mathilde's I met the opera composer Auber for the first time, and played. After I was through all those great people came to compliment me. And as I always did in childhood, I kept thinking, "What do they see in it? It is only piano playing." In the midst of things the Princess, turning to one of her guests, exclaimed, "Have you noticed how this child's profile resembles that of my uncle, Napoleon I?" Of course, they all said, "Yes, it is so." For who could contradict a Princess? "You come with me," she said, "and I will place you next his bust." And it seemed that she was right. I don't know. But next day the papers brought all this out, and I was then considered a descendant of Napoleon I. I suppose it is through my hatred of politics that I belong to this family.

The Princess Mathilde was a very charming person, with a rather sad but exceedingly benevolent face. Children all loved her, and children, you know, never take to a face unless there is a particularly good expression on it; which shows that the face is a looking glass of the soul. At once I liked the Princess Mathilde, who tucked me under her arm and said, "Come, child, I know you must love paintings." Then she showed me her pictures, her whole house, even her own room.

## Learns to Know Every Person of Importance in Paris

At the home of Emile Ollivier, where my father took me, as he took me everywhere, in the one little black silk evening frock that I possessed, I met every person of any importance in Paris politically, artistically or in a literary

**CAROLINE LOWE**  
Teacher of Singing and Organ Recitalist  
Summer Studio: 912 The Arcade, Cleveland, O.  
IN NEW YORK SEASON 1917-18, BEGINNING SEPT. 15

FLORENCE  
MACBETH

PRIMA DONNA COLORATURA

She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently.

Management DANIEL MAYER  
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JEAN  
COOPER  
Contralto

Jean Cooper, contralto, came almost unheralded but is one of the most delightful young singers yet heard. Miss Cooper furnishes the proper inspiration to every aspiring young singer. Miss Cooper has been before the public but little more than a year, yet she has acquired a personality, becoming and pleasing, and sings with a style far beyond some others who have been many seasons clamoring for public approval. With her voice of rare beauty in quality and blending, and a style in interpretation well nigh perfect, her performance was far beyond what is expected of a "pop" concert and excelled much which has been heard at the formal symphony afternoon and evenings. —St. Louis Star.

Management: R. E. Johnston 1451 Broadway, New York



way. Then, Ollivier was virtually premier of France. History speaks of him as a brilliant writer, a tremendous power politically, a champion of constitutional government. His downfall during the Franco-Prussian war a few years later saddened me because of my associations with his wife. While people then said that he could not have prevented a war, but at best staved it off, they could not forget that in the French Chamber, after obtaining a war vote of five hundred million francs, he used the fatal words, "I accept the responsibility of the war with a light heart."

#### Teaches Mme. Ollivier

Mme. Ollivier was only eighteen years old, six years older than myself, at the time when I first played in her salons. At once she asked me to give her lessons, which I did, of course, with great pleasure. Regularly she would climb the five long flights of stairs to our apartment for those lessons, which were to us both, I think, a source of happiness, and the memory of our girlish associations in those days to me is a very tender one.

Another who climbed all those stairs to see us was Auber; he came the very next day after he met us at Princess Mathilde's. And the dear old man must have had a hard time getting up, for he was nearly eighty. But so sprightly, so youthful, with mind and heart so young! Auber's was just such a radiant nature as one would have expected of the composer of "Fra Diavolo," today as bright as in the hour he penned it. That morning, sitting down at the piano, he said, "Come here, Teresita. How do you like this?" And he played some melodies from the opera that he was writing. I forget which of his operas it was, but I do remember that I liked it very much, and I like his music to this day. Auber was one of the brightest composers that the world has ever seen.

#### Berlioz

Quite a different personality was another composer whom I met at the Olliviers', Hector Berlioz, brilliant star in the musical firmament of France. I remember his sitting so serious and still near the piano while I played. He had a remarkable face, that man; his eyes seemed to pierce to the very invisible. Whether he said charming things to me or not when I was through, I do not know, but I do know that, turning those strange, piercing eyes on me, he asked, "My dear child, don't you ever feel nervous when you are playing?" I answered, "No, monsieur." My father, who seemed rather vexed at the question (perhaps he feared for its effect), said quickly, "My daughter is never nervous. She is too healthy to have nerves." And then Berlioz shut up.

#### Heugel's Interest in Child's Compositions

It was at the Olliviers' as well that I made the acquaintance of Heugel, the greatest musical publisher of the times in Paris, and who took such an interest in me that he asked my father to let him bring out my compositions. During those days as child pianist, through Heugel, whose interest in me was so genuine, I met many delightful people in his home whom I may not have met at the Olliviers', thus making, as it were, my associations with artistic Paris complete. He it was who presented me to Ambroise Thomas, whose opera "Hamlet" he had just published, and whom I recall as a very tall, gray bearded, gray haired man, extremely serious, talking little; quite the opposite of Gounod, so humanly responsive, constantly enlivening conversation with little anecdotes and sayings.

#### Gustave Doré

Another figure I recall with joy, even though once he bitterly offended me as a child, and that was Gustave Doré. I first met him in London at the home of Adelina Patti, then just out of her girlhood spent in America, and with Europe at her feet. Doré was a middle sized man, very blonde of hair and beard, and with blue eyes; bright he was and very charming, for all the gruesome pictures that he painted. One night while I was playing at a party, he made a caricature of me. In those days I wore my hair in curls, hanging about my face. Those curls! When he handed me the picture, I saw that he had made them look like a mop, and that the tiny face was almost hidden by a beaked nose. Being a child, I did not know the great honor he had done me, and in rage I tore the drawing up.

#### SECOND WEEK OF CIVIC ORCHESTRAL CONCERTS

##### Marcella Craft and Claudia Muzio, Soloists

The third concert of the Civic Orchestral Society, which took place at the St. Nicholas Rink on Wednesday evening, June 27, was the best of the series so far given. Mr. Monteux had arranged a program better suited for a hot summer night—and it was a hot night—than the two preceding. It was as follows:

Oberon Overture .....	Weber
Siegfried Idyl .....	Wagner
Ah, Fors e Lui ("Traviata") .....	Vendi
Marcella Craft	
L'apprenti Sorcier .....	Dukas
Four Norwegian Dances .....	Grieg
Mi Chiamano Mimi ("Bohème") .....	Puccini
Marche Heroïque .....	Saint-Saëns

The clou of the evening was the Dukas scherzo, which was given as fine a performance as it ever had in New York. There was a splendid clarity in the way in which Mr. Monteux brought out a thousand and one details of the score. The Grieg Norwegian Dances and the noisy Marche of Saint-Saëns were also splendidly done. Mr. Monteux does not seem so well suited temperamentally for Wagner as for the Latin composers. The Weber overture and the Siegfried Idyll were fairly well done, but not with the distinction evident in the other works.

Marcella Craft, the soloist of the evening, was in splendid voice and sang her two operatic numbers in that thoroughly rounded, finished and satisfying professional manner which invariably characterizes her work. One was sorry that the Metropolitan cannot find any room for so fine an artist. Is it not a comment upon operatic affairs in America when a singer and actress of her calibre is not

engaged at once for one of the large companies? Miss Craft was repeatedly recalled after her appearance and had the wisdom and good taste to decline to sing an encore with piano—dimming, in that way, the splendid impression she had made with the orchestra. Would that this wisdom belonged to more artists. She also sang "Columbia, the Gem of the Ocean," which was the patriotic air of last evening, and then the "Star Spangled Banner," with the words of which she was particularly familiar, something which cannot be said for all of her colleagues.

Colonel Chatfield, U. S. A., was again the recruiting speaker of the evening and made a stirring plea for 2,200 men necessary to fill out New York's "Recruiting Week quota."

#### Sunday Evening Concert

Claudia Muzio, soprano of the Metropolitan Opera Company, was the soloist at the Sunday concert of the Civic Orchestral Society at the St. Nicholas Ring, New York. The biggest audience by far of this season was in attendance—3,000 people. What was more, they listened to a varied and highly successful program, even though the thermometer was rapidly ascending, note by note.

Pierre Monteux, the new conductor, was greeted at each appearance by an applause that easily demonstrated his growing popularity with New York music lovers. Mr. Monteux led his men throughout the selections with marked precision and authority. He seemed to have toned down the brass instruments considerably, but there is still much room for improvement, which will doubtless come with one or two additional concerts. The orchestral numbers were: "Die Meistersinger" prelude (Wagner), "Symphonie," allegretto (Frank), nocturnes, nuances and fetes (Debussy), "Egmont" overture (Beethoven), and "Dances Polovtsiennes" from "Prince Igor" (Borodine).

"Vissi d'Arte," from "Tosca," and the aria from the third act of "Aida" were the selections rendered most beautifully by Mme. Muzio. Her rich, pure tones fairly entranced the sympathetic audience, and as the last notes of each aria died away there was a tremendous volley of applause. Bouquets were presented and bows made, but the applause still kept up, and finally two very charming encores were given, one of which was the "Il Bacio" (Arditi). During the intermission Mme. Muzio created boundless enthusiasm with her singing of "My Country, 'Tis of Thee," and "The Star Spangled Banner." Mme. Muzio showed very clearly that she was as successful a concert singer as an operatic artist. George Gordon Battle made a very effective patriotic address.

#### About Anna Case

The Metropolitan Opera soprano sang at Prospect Park, Brooklyn, Saturday evening, June 30, for the first time, a new patriotic march song composed by herself called "Our America."



A CORNER IN LENA DORIA DEVINE'S N. Y. STUDIOS.

At her charming studios in the Metropolitan Opera House, Mme. Devine has arranged and is now giving a special course of instruction for teachers, embracing a period of three weeks, with lessons daily. These lessons are devoted to the study of the fundamental principles of voice production. During the past season application has been made by a number of out of town teachers for such a short course, and students may enter any time until the first of August.

#### Special Coast Representative for Antoinette Szumowska

Arrangements have been made with Jessica Colbert, 641 Post street, San Francisco, to represent the interests of A. H. Handley, the Boston musical manager, on the Pacific coast. Mrs. Colbert will give special attention to Antoinette Szumowska, the eminent Polish pianist, who is being booked extensively through the West in connection with a coast to coast tour to be undertaken next season.

Mme. Szumowska is one of the most prominent of living pianists. During the past season her work centered chiefly in the East, where her every performance aroused remarkable enthusiasm. Among other engagements, she gave a series of three concerts in Worcester, Mass.; two in Gloucester, Mass., and her special lecture-recital on Chopin and Poland at Harvard University, Manchester, N. H., and Philadelphia. In the latter city, in fact, she had two appearances, the first being a joint concert with Anna Case and Eddy Brown. Mme. Szumowska also filled return engagements in Concord, N. H.; Portland, Me.; Boston and many other cities.

Since the beginning of the war, Mme. Szumowska has devoted by far the greater part of her time to furthering the activities of the Friends of Poland. Much of this work has been in conjunction with her distinguished compatriot, Paderewski, who has given himself without stint to the cause of his native land. Through her individual efforts Mme. Szumowska has raised more than \$150,000.

# CECIL ARDEN

American Mezzo Soprano

Pupil of SIGNOR BUZZI-PECCIA

Engaged by METROPOLITAN OPERA COMPANY, New York



CONCERT MANAGEMENT: R. E. JOHNSTON, 1451 BROADWAY, NEW YORK

## THE MUSICAL COURIER'S SUMMER DIRECTORY OF MUSICIANS

**A**DDISON, Mabel.....Wildwood, N. J.  
Ald, Frances....."Farnham," Great Neck, L. I.  
Alexander, Arthur.....E. Gloucester, Mass.  
Alexander, Caroline Hudson.....Maine  
Allen, Robert.....Longwoods, Talbot County, Wye Heights, Md.  
Altshuler, Modest.....White Mountains  
Althaus, Paul.....Lake Winnepesaukee, N. H.  
Amato, Pasquale.....Far Rockaway, L. I.  
Armstrong, Mary C. O.....Lexington, Ky.  
Aranson, Maurice.....Wilmette, Ill.  
Auld, Gertrude.....Stockbridge, Mass.  
Auld, Mary.....Columbus, Ohio

**B**ADA, Angelo.....Spring Lake, N. J.  
Baldwin, Ralph L.....Haydenville, Mass.  
Baldwin, Samuel A.....Buck Hills Falls, Pa.  
Bambrick, Winifred.....Ottawa, Canada  
Barstow, Vera.....Beverly, Mass.  
Bastedo, Orrin.....Camp Rest Haven, Merrill, N. Y.  
Barrios, Marie.....Buenos Aires, S. A.  
Bauer, Ernst H.....Mahopac Falls, N. Y.  
Bauer, Harold.....Seal Harbor, Me.  
Beach, Mrs. H. H. A.....Hillside, N. Y.  
Bedder, Mabel.....Hillside, N. Y.  
Beck, Carolyn.....Westfield, N. J.  
Bellmann, Mr. and Mrs. H. H.....Okolona, Miss.  
Bennéche, Frida.....Belmar, N. J.  
Bernstein, Eugene.....Belmar, N. J.  
Bliss, C. F.....Sound Beach, Conn.  
Bodansky, Arthur.....On route to Santa Barbara, Cal.  
Bonnet, Joseph.....Adirondack Mountains  
Bohko, Nathalie.....Villa Vileya, Manhattan Beach, L. I.  
Bohko, Victoria.....Villa Vileya, Manhattan Beach, L. I.  
Botta, Luca.....Shippin Point, Stamford, Conn.  
Botta, Mrs. Luca.....Shippin Point, Stamford, Conn.  
Bowes, Charles.....E. Gloucester, Mass.  
Branscomb-Tenney, Gena.....Shippin Point, Stamford, Conn.  
Braun, Carl.....Hopkinton, N. Y.  
Brenka, Zabetta.....Lake Winnepesaukee, N. H.  
Brocks-Oettinger, Johanna.....607 West 137th street, New York  
Burnham, Thuel.....Vineyard Haven, Martha's Vineyard, Mass.

**C**ALLENDER, Mary R.....Stonington, Conn.  
Cannon, Franklin.....Chautauque Lake, Jamestown, N. Y.  
Carlson, Mrs. C. O.....Wood's Hole, Mass.  
Carpi, Fernando.....Long Branch, N. J.  
Caruso, Enrico.....Buenos Aires, S. A.  
Case, Anna.....Shippin Point, Stamford, Conn.  
Cavallieri, Lina.....Waterville, Conn.  
Cavalli, Mrs. Frank.....Mountain View House, Mountain View, Me.  
Chalmers, Norma.....North Salem, N. Y.  
Chollet, Remie.....Ashbury, N. Y.  
Clausen, Julia.....New York City  
Cone, Carolyn.....Wisconsin Lake Region  
Conradi, Luther.....Elkins Park, Pa.  
Coomba, C. Whitney.....Buckport, Me.  
Coppicus, F. C.....Shippin Point, Stamford, Conn.  
Coppicus, Mrs. F. C.....Shippin Point, Stamford, Conn.  
Cornell, A. C.....Round Lake, Saratoga County, N. Y.  
Cornell, Louis.....Naples, Me.  
Craft, Marcella.....Innermost Camp, Merrill Co., N. Y.

**D**AVIES, Reuben.....Naples, Me.  
Dawley, Eula.....Paris, Texas  
Day, Louise.....Rye, N. Y.  
De Luca, Giuseppe.....Long Branch, N. J.  
De Sales, Regina.....Middlebury, Vt.  
Dethier, Gaston and Edouard.....Maine  
Didur, Adamo.....Spring Lake, N. J.  
Dilling, Mildred.....Bolton Landing, Lake George, N. Y.  
Dittler, Herbert.....Atlanta, Ga.  
Donahue, Lester.....Los Angeles, Cal.  
Dunning, Carrie Louise.....Waverly Country Club, Milwaukee, Ore.

**E**LMAN, Mischa.....Great Neck, L. I.  
Evans, Edwin.....Long Island  
Ewart, Gladys.....Lake Mahopac, N. Y.

**F**ALCONER, Marie.....Boonton, N. J.  
Fay, Amy.....Bethlehem, N. Y.  
Ferrabino, Ester.....Avon by the Sea, N. Y.  
Figué, Carl and Katherine.....Greenwood Lake, N. Y.  
Foster, Kingsbery.....Derby, Vt.

Fremstad, Olive....."Nawandyn," Bridgton, Me.  
Friedberg, Carl.....Seal Harbor, Me.  
Friedmann Emma.....Musicolony, Westerly, R. I.

**G**ABRILOWITSCH, Ossip.....Seal Harbor, Me.  
Gadski-Tauscher, Johanna.....Clark Cottage, Lake Spofford, Cheshire County, N. H.  
Galli-Curci, Annetta.....Fleischmanns, N. Y.  
Galli, Rosina.....Kavina Park, Chicago  
Ganz, Rudolph.....Naples, Me.  
Garrison, Mabel.....Valois, N. Y.  
Gatti-Casazza, Giulio....."Farnham," Great Neck, L. I.  
Geeding, Ann Howard.....Kennebunkport, Me.  
Genovese, Nana.....Motoring through New Jersey  
George, Thomas.....Somewhere in France  
Gibson, Dora.....Swampscot, Mass.  
Giorni, Aurelio.....Monroe, N. Y.  
Godowsky, Leopold.....Lake Placid, N. Y.  
Gonnell, Vivian.....Narragansett, R. I.  
Granberry, George F.....Blue Ridge, Ga.  
Graveure, Louis.....Mallett's Bay, Burlington, Vt.  
Greene, Herbert Wilbur.....Brookfield Center, Conn.

**H**AGEMAN, Richard.....Ravinia Park, Chicago  
Hand, John F.....Sat Lake City, Utah  
Harling, W. Franke.....Harbor View, South Norwalk, Conn.  
Harris, George, Jr.....Bar Harbor, Me.  
Harris, Victor.....Drew Lane, Easthampton, L. I.  
Harvey, Herbert A.....Indianola, Ia.  
Havens, Mrs. Charles E.....Webster, Mass.  
Haviland, Howard R.....Montclair, N. J.  
Hempel, Frieda.....Cedarhurst, L. I.  
Higson, Marietta.....Pocatello, Idaho  
Hill, Jessie Fenner, Brown's Camp, Crooked Lake, Averill Park, N. Y.  
Hirsch, Max.....Sheepshead Bay, L. I.  
Hoff, Anton.....Schroon Lake, N. Y.  
Hofmann, Josef.....Seal Harbor, Me.  
Holterhoff, Leila.....Monterey, Cal.  
Hopkins, Francis.....Ogunquit, Me.  
Hubbard, Havrah.....Grosamont, Cal.  
Huber, Daniel.....Mt. Pocono, Pa.  
Huey, George C.....McKeesport, Pa.  
Huhn, Bruno.....Hunting Inn, East Hampton, L. I.  
Hull, Elizabeth Kinney.....Dublin, N. H.  
Hutchison, Ernest.....Upper Montclair, N. J.

**J**UDSON, Arthur.....Touring Blue Ridge Mountains

**K**ARLE, Theo.....Des Moines, Iowa  
Kindler, Charles E.....Adirondack Mountains  
Klamroth, Wilfred.....Vail's Gate, Orange County, N. Y.  
Kriens, Christiana.....Westport, N. Y.  
Kunwald, Dr. Ernest.....Estes Park, Colo.

**L**AMBERT, Alexander.....Avon, N. J.  
Laurenti, Mario.....Chestnut Hill, Mass.  
Lawrence, Lucile.....Plainfield, N. J.  
Leefson, Maurits.....Ocean City, N. J.  
Lerner, Tina.....California  
Lewis, Goldina.....Newport, N. H.  
Littlefield, Lida Shaw.....Harrison, Me.  
Locke, Lydia.....At her farm in Connecticut  
Lombard, Louis.....Blue Ridge, Summit, Pa.  
Luyster, Wilbur.....East Brookfield, Mass.

**M**CCORMACK, John.....Noroton on Long Island Sound  
McDermott, Anna E.....Whitney Point, N. Y.  
MacCue, Beatrice.....Richland Farms, Hightstown, N. J.  
Mackenzie, J. Landseer.....Windsor, Vt.  
Maier, Guy.....Center Lovell, Me.  
Martindale, Giovanni.....Sunset Heights, Monroe, N. Y.  
Mason, Edith.....Ravinia Park, Ill.  
Matzenauer, Margarete.....Chelsea Park, Pine Hill, Catskill Mts.  
Meyn, Heinrich.....Ontora Park, Catskill Mts.  
Middleton, Arthur.....Musicolony, Westerly, R. I.  
Miller, Christine.....Oceanside Hotel, Magnolia, Mass.  
Morgan, Tali Ezen.....Thousand Islands  
Morrissey, Marie.....Howells, Orange County, N. Y.  
Muratori, Lucia.....Waterville, Conn.  
Muzio, Claudia.....Flushing, L. I.  
Myer, Dr. Edmund J.....Seattle, Wash.

**N**ASH, Frances E.....Heath, Franklin County, Mass.  
Naumburg, E.....Cedarhurst, L. I.  
Niessen-Stone, M.....Quogue, L. I.  
Novaes, Guionar.....Saranac, N. J.  
Nichols, John W.....Burlington, Vt.

**O**BER, Margarete.....Severance, N. Y.  
Oberndorfer, Henry.....Salt Lake City, Utah  
Ornstein, Leo.....Deer Isle, Me.

**P**ADEREWSKI, Ignace.....Paso Robles, Cal.  
Papi, Gennaro.....Ravinia Park, Chicago  
Perini, Flora.....Spring Lake, N. J.  
Pfeiffer, Walter.....Wildwood, N. J.  
Powell, John.....Richmond, Va.

**R**APPOLD, Marie.....Sullivan County, N. Y.  
Rattison-Williams, Nina....."Driftwood," Ocean Avenue, North Long Branch, N. J.  
Reiss, Albert.....Inlet, Hamiton County, N. Y.  
Rice, Margaret.....Lake Beniah, Wis.  
Riegger, Neira.....Lake Sunapee, White Mountains  
Riesberg, F. W.....Norwich, N. Y.  
Roberts, Emma.....New Jersey Coast  
Roderick, Emma.....New Milford, Conn.  
Rodriguez, J. L.....Water Mill, N. Y.  
Rogers, Francis.....Connellsville, Pa.  
Romei, Signor.....Spring Lake, N. J.  
Rothwell, Walter Henry.....Lyme, Conn.  
Rothwell-Wolf, Elizabeth.....Lyme, Conn.  
Rubner, Cornelius.....Ontora Park, Tannersville, N. Y.

**S**ANDBY, Hermann.....Bar Harbor, Me.  
Sarto, Andrea.....Stony Brook, L. I.  
Savage, Paul.....Monsonville, N. H.  
Schlieder, Frederick E.....Middleton, Vt.  
Schofield, Mrs.....Adirondacks and Cape Cod  
Scognamiglio, E. M.....Bayswater, Far Rockaway, L. I.  
Scott, Henry.....Ravinia Park, Chicago  
Seagle, Oscar.....Schroon Lake, N. Y.  
Sembach, Johannes.....Hydenville, Vt.  
Serato, Arrigo.....Rome, Italy  
Sheffield, George.....Greenfield, Ill.  
Sittig, E. V.....Lake Placid, N. Y.  
Sittig, Gretchen.....Lake Placid, N. Y.  
Sittig, Hans.....Lake Placid, N. Y.  
Smith, Ethelynde.....Alton Bay, N. H.  
Sobelman, Louis.....White Mountains  
Sorrentino, Umberto.....Wildmere Beach, Milford, Conn.  
Spencer, Allen.....Wequetonsing, Mich.  
Spiering, Theodore.....Elizabethtown, N. Y.  
Stanley, Helen.....Stamford, Conn.  
Stevenson, Anne.....Ettingville, S. I.  
Stokowski, Leopold.....Junco Nook, Seal Harbor, Me.  
Stokowski, Mme.....Junco Nook, Seal Harbor, Me.  
Szumowska, Mme.....Sutton, Me.

**T**HUNDER, Henry Gordon.....Ventnor, N. J.  
Tirindelli, P. A.....Bay View, Mich.  
Torpaldie, Greta.....Seal Harbor, Me.  
Townsend, Karl.....Seal Harbor, Me.  
Trimmer, Sam.....Somewhere in France  
Truette, Everett E.....Etasi-iti Lodge, Greenville, Me.

**U**RLUS, Jacques.....Katwyck, Holland

**V**AN DRESSER, Marcia.....Seal Harbor, Me.  
Van Leer, Edward Shippen.....Oak Bluffs, Mass.  
Venth, Carl.....Brooklyn (September 1)  
Veryl, Marian.....Pennsylvania  
Von Klenner, Katherine Evans.....Wookootsee Villa, Point Chautauque, N. Y.  
Von Mickwitz, Harold.....Brevort Hotel, New York City

**W**EIL, Herman.....Lake Hopatcong, N. J.  
Wells, John Barnes.....Roxbury, N. Y.  
Wentworth, Estelle.....Woodcliff Lake, N. J.  
Whitchill, Clarence.....Spring Lake, N. J.  
Whitchill, Mrs. Clarence.....Spring Lake, N. J.  
Willeke, Willem.....Blue Hill, Me.  
Witherspoon, Herbert.....Darien, Conn.  
Witherspoon, Florence Hinkle.....Darien, Conn.  
Wood, Elizabeth.....Pittsburgh, Pa.

**Y**ON, S. Constantino.....Monroe, N. Y.  
Yon, Pietro.....Monroe, N. Y.

**Z**OELLNER Quartet.....Wyoming, Pa.  
Zumwinkel, Louise.....Utica, Neb.

### SPRINGFIELD, MO., ENTERTAINS STATE MUSIC TEACHERS IN ANNUAL CONVENTION

The twenty-second annual convention of the Missouri Music Teachers' Association was held at Springfield, June 19, 20, 21, in the South Street Christian Church of that city. Under the inspiration and leadership of the president, N. Louise Wright, of Fayette; the executive committee, Herbert Krumme, of St. Joseph; Tyree W. Lyon, St. Louis; W. L. Calhoun, Joplin; George Enzinger, St. Louis; Mrs. W. D. Steele, Sedalia, the plan and program was laid out with such wisdom that its fulfillment was spontaneous from the first to the last session.

The Springfield Musical Club celebrated its twentieth

anniversary by entertaining the association. Mrs. Alfred Sanders, president, was largely responsible for the splendid courtesies offered by the club during the entire session. H. E. Schultze, who years ago gave so much of his time and energy to music, and through whose work the association was organized, was present at all the sessions and greeted by all as a sort of patron saint. The program for the first afternoon session was given by the Springfield members.

#### A Kroeger Evening

The evening session was given to Ernest R. Kroeger, of St. Louis, who gave an interesting and excellent program of his own compositions for piano, including his splendid sonata in D flat major.

#### Wednesday Sessions

During the sessions Wednesday interesting papers and discussions were read and conducted: W. L. Calhoun, Joplin, on "Community Aspects of Music Study;" "Public School Music," led by E. L. Coburn, St. Louis, assisted by R. R. Robertson (Springfield), Frederick Tillbridge (St. Louis), C. P. Kinsey (Springfield), Wort S. Morse (Kansas City); "The Relation of the Federation to the Music Teacher and the Music Teacher to the Community," Mrs. W. D. Steele, Sedalia.

The afternoon program was one of the most successful of the entire session.

The election of officers for the ensuing year resulted as follows: Herbert Krumme, St. Joseph, president; Birdie Atwood, Springfield, vice-president; Tyree W. Lyon, St. Louis, secretary and treasurer.

G. L.



Photo by B. F. Edmondson, Springfield, Mo.

DELEGATES TO THE TWENTY-SECOND ANNUAL CONVENTION OF THE MISSOURI MUSIC TEACHERS' ASSOCIATION, WHICH WAS HELD JUNE 19, 20 AND 21, AT SPRINGFIELD.



# GENEVIEVE VIX

"The Ideal Manon"

Engaged for the Chicago Opera Association's Grand Opera, Season 1917-18

PREMIERE SOPRANO LYRIQUE

Grand Opera, Paris :: L'Opera Comique, Paris :: Teatro Reale, Madrid :: Teatro Colon, Buenos Aires



It must be said that in the second performance of Manon, Mlle. Vix confirmed the splendid impression made in her brilliant debut. The spirituelle French artist won a genuine triumph with her exquisite presentation of Abbe Prevost's heroine.—*La Lucha, Barcelona.*

Senorita Vix won a striking success, not only as a singer, but according to the unanimous verdict, as an actress who is truly eminent. In vocalization, she possesses immense technical resources—in fact, a complete mastery. She was the object of continuous ovations.—*El Nolcesas, Barcelona.*

Genevieve Vix, an artist of extraordinary talent won a triumph. Her voice delicious, satisfying, perfectly trained and poised, fitted perfectly in the melodic dress of the work. As singer, she gave us a perfect French Manon, and as an actress an excellent interpretation.—*El Dio, Barcelona.*

The moment that Genevieve Vix came upon the scene she made an impression by her perfect domination of the psychology of the character. She charmed the public, for she gave an impression of life and truth only to be made by one who thoroughly comprehends the heart and soul of the person to be interpreted, and Mlle. Vix felt, conquered, and loved like Prevost's heroine.

We are told that this art is characteristic of French artists, who conceal the weakness of their voice through the excellence of their interpretation. This is true; but when one finds, as in Mlle. Vix, voice and acting ability united, the impression aroused by the artist is complete and most intense.—*La Manana, Buenos Aires, S. A.*

Since Mme. Brejean-Gravieres and Landouzy, we have not had the pleasure of seeing and admiring a Manon so perfect as Mlle. Vix. Not alone from the vocal standpoint, for this accomplished singer is one of the best artists of the Opéra Comique and deserves her splendid reputation; but above all—a surprise as agreeable as it is rare—Mlle. Vix proved herself in this role a perfect comedienne. She not only played and sang in a ravishing manner, but she also presented an impersonation of Manon with ability, sincerity and truth.—*La Comedia, Monte Carlo.*

If Massenet had composed Manon twenty years later, and, before deciding upon the creation of his work, had demanded to hear all singers of the present, his choice would have been, without a doubt, Mlle. Vix. For it is not possible to equal the presentation that she gives of this role. A facile voice of sympathetic timbre; intense care for the truth in composing the character; examples of the best taste in the art of costuming; one finds all these qualities in Mlle. Vix, who is acclaimed by all those whom her fine talent has captivated.—*F. Labedan in Le Courier Musical, Paris.*

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## EXTENSIVE PLANS FOR CHICAGO SUMMER COMMUNITY "SINGS"

Elsa Fern MacBurney in Excellent Program—War-Aid Concerts—Chicago College of Music and Chicago Piano College Commencements—Gallo and Baker Visitors—Viola Cole Presents Worthy Students—Mu Phi Epsilon Offers Scholarship—Ravinia Season Opens—Mme. Arimondi a Successful Teacher—Other Interesting Local Items

Chicago, Ill., June 30, 1917.

At best, recitals devoted to the works of one composer are generally tedious and uninteresting. An exception to this rule was evinced by the great pleasure afforded the many auditors who gathered in the MacBurney studios—filling them to capacity—Monday evening, to hear Elsa Fern MacBurney, soprano, assisted by John Doane, accompanist, in a program devoted entirely to songs by Robert Schumann.

Mrs. MacBurney, one of the most popular of the younger singers in this locality, has for the past three years appeared annually at the same function. On each occasion she disclosed not only a voice of sweet and agreeable quality, well placed and cleverly used, but her charming personality and attractive appearance won her a legion of admirers, always on hand whenever the gifted soprano appears in recital here. Her program contained "Mit Myrthen und Rosen," "Erstes Gruen," "Kommen und Scheiden," "Verrathne Liebe," the "Frauenliebe und Leben" cycle, "Stille Liebe," "Abendlied" and "Aufträge." Mrs. MacBurney has cultivated the powers of expressing and she has gained assurance. Her readings are sound, colorful and musicianly. It would be interesting to hear so talented a singer again and it is hoped that she will frequent Chicago concert halls often.

As ever, John Doane's accompaniments were pieces of art in themselves. He is one of the best accompanists in this vicinity.

### War-Aid Concert by Chicago Musicians

The National Surgical Dressings Committee benefited considerably by the concert and ball given Saturday even-

ing in the red room of the Hotel La Salle by the National Musical Art Society. Those participating in the musical program were the Shostac String Quartet, Lucille Stevenson, Arthur Kraft, the popular tenor; Rudolph Reuter, the excellent pianist, and Alfred Barthel. Mr. Reuter played a group of compositions from his own pen and also participated with the quartet in the scherzo from Schumann's quintet in E flat to the great enjoyment of the listeners. In his group of songs, Mr. Kraft won the hearts of the audience, which assured him of its delight by abundant applause. Among the accompanists, Gordon Campbell should be singled out for his artistic work at the piano.

### Chicago College of Music Commencement

This week was again the scene of several interesting commencement exercises. One of these—that of the Chicago College of Music, of which Esther Harris is the able president—was featured Tuesday evening at the Strand Theater before an extensive and applauding gathering, which filled the large hall. The participants were all under fifteen years of age and played exceptionally well movements from several Mozart, Beethoven, Von Weber, Haydn, Tchaikowsky and Hiller piano concertos and a Chopin polonaise. To review the work of each performer is unnecessary, save to say that each showed considerable talent for the piano and made evident the efficiency of the training received under the excellent tutelage of Esther Harris. Most of the students appearing were from the class of Miss Harris, including Edythe Guanansky, Myrtle Schwager, Anna Levin, Sidney Leposky, Pearl Brown, Frances Schwartz, Rae Bernstein, Julius Stein, Morris Kushner, Gertrude Weinstock (whose excellent work has been commented upon in these columns on more than one occasion), Jeannette Miller and Mary Sternberg. There were vocal numbers by Pearl Brown, who rendered "My Heart at Thy Sweet Voice" (Saint-Saëns), and Sol Heller, who sang the Prologue from "Pagliacci." Master Ben

Zimberoff, violinist, played the first movement from the Viotti G major concerto.

### Musical Twins Pass Through Chicago

Among the visitors at this office this week were Fortune Gallo, director of the San Carlo Grand Opera Company, and Charles R. Baker, advance manager of the same organization. The two impresarii were on their way back East from Los Angeles, where Mr. Gallo visited Mr. Baker on his ranch out West. The San Carlo Grand Opera Company will again this season be out on the road for thirty-one weeks. The company, which is known as the largest traveling operatic organization in America, with distinguished European and American artists, will present a repertoire of French, German and Italian operas. Several of the principals are artists of international reputation, and the way Messrs. Gallo and Baker advertise their talent is both original and efficient. The latest is a four color poster which will be reproduced soon in the MUSICAL COURIER. By the way, it may again be mentioned that last



ELEANOR GODFREY.  
Pianist and Teacher.

season the San Carlo Opera Company turned over \$10,000 out of its profits to the Red Cross. Again this season the American and Allied Red Cross will be remembered by Fortune Gallo and his company.

### International College Gives Benefit Concert

Always ready to do her "bit" for a worthy cause, Emma Clark-Mottl, president of the International College of Music and Expression, arranged a unique "revue" program for the benefit of the American Ambulance Field Service. A goodly audience assembled on Monday evening at Central Music Hall and applauded each performer heartily. The program opened fittingly with the singing of the "Star Spangled Banner" by a quartet, of which Arthur Kraft was the tenor, with Mrs. Mottl at the piano. Following this William Crockett, a boy soprano, won the hearts of his listeners in numbers by Dudley Buck and Dell'Acqua. Lois Pinney Clark, a former piano pupil of Mrs. Mottl who is now located in New York, played with good effect numbers by D'Indy, Debussy, Clark and Figue. A charming little dancer, Vyvian White, was delightful in the "Tarentelle" (Dennée). Others appearing were Emanuel Mueller, violinist; Merle Albert, dancer; Sofia Stephali, soprano, and Helen Dean and Milton Thomas. The quartet closed the musical program with the singing of "America" and the "Marseillaise." After this came official motion war pictures. Mrs. Mottl is deserving of much praise for her untiring efforts to help others.

### Viola Cole's Worthy Students

Viola Cole presented some of her most worthy students in a piano recital Tuesday evening in her studio in the

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Fine Arts Building. The different recitals in which this widely known instructor presents her students from time to time serve to introduce some excellent talent, well and conscientiously taught. Monday evening was no variation of this rule, and the seven students on this occasion reflected the splendid work of Miss Cole. Their achievements were highly complimentary. Virginia and Dorothy Rice opened with a delightful rendition of the "Blue Danube Waltzes" (Strauss). In five Chopin preludes, Margaret B. Garber was excellent and proved herself well equipped for her chosen field. Dorothy Rice was heard to advantage in a Grieg nocturne and menuetto, "Etude de Concert" (Wollenhaupt) and a "Tarantelle" by Nevin. Lucille Goldberg won hearty applause in Lysberg's "The Fountain" and "At the Spring," Joseffy-Viola Cole. Beethoven's minuet, Mendelssohn's "Consolation" and Leschetizky's "The Two Larks" were Virginia Rice's offerings. Margaret McIlroy rendered Rubinstein's "Moscow Bells" and "Dance of the Gnomes" (Liszt). The Rachmaninoff G minor prelude was played by Bess Clair Murray. Helen Northrop interpreted the Tchaikowsky concerto and the Misses Rice closed the program with the Ganz "Galop de concert." Lending variety to the program, was Charlotte Rothliss, a gifted soprano from the class of popular Hanna Butler. In "My Sweetheart" by Beach and "One Fine Day," from "Butterfly," Miss Rothliss was effective and won the hearty approval of the listeners.

#### James G. MacDermid Returns From East

Back from a trip to the East, where he attended the convention of music dealers and music publishers in New York, James G. MacDermid, whose compositions are included on many recital programs, journeyed to Bowling Green, Ohio, where he and his charming wife, Sibyl Sammis MacDermid, gave a recital. This was the third consecutive appearance of Mrs. MacDermid at the State Normal, which is sufficient proof of the talented soprano's success. Several songs of Mr. MacDermid's were included on the program.

#### Some Active Ragna Linne Students

Many of Ragna Linne's students are filling important church positions and appearing on the concert or recital platform all over the country. At the American Conservatory, where this distinguished instructor teaches, she has a large class. Alma Alpers, soprano, has accepted the position as soloist at the Hyde Park Baptist Church here and Frances Burch has gone with the Lincoln Chautauqua for ten weeks' tour. These are but two of her many active students.

#### Arthur Kraft Still Busy

Arthur Kraft, concert tenor and oratorio singer, has just returned from Michigan to fill the following engagements in Chicago: June 25—Concert, Central Music Hall. June 26—Chicago Council Women's National Defense, Women's Club.

June 10, Mr. Kraft was soloist at the First German Baptist Church, singing in Dubois' "Seven Last Words." Mr. Kraft has been in Michigan for the past few days getting his farm and summer home in order. After July 15 he can be reached at Herring Lake, Frankfort, Mich. A number of pupils will go with him to study and spend the summer.

#### Mu Phi Epsilon Offers Scholarship

The Iota Alpha chapter of the Mu Phi Epsilon Sorority announces a scholarship to be given in piano to a needy student. The competition is open to women under thirty years of age.

Following are the conditions: Contestants must be entirely American trained, must have had at least four years' study, and must be screened from the judges and be known by members only. They must perform without notes, two contrasting compositions, both requiring not more than ten minutes. The winner will be given one school year's study in piano, beginning September 10, 1917, at the Chicago Musical College. The choice of teacher will be left with the winner. The contest will be before judges and members of the Iota Alpha chapter of the Mu Phi Epsilon. Teachers having pupils entered in the contest may not serve as judges. The contest is to be held in Recital Hall, Chicago Musical College, September 5, 1917, at 2 o'clock. Contestants will be required to furnish references from three responsible persons stating qualifications of the applicant.

Applications accompanied by references must be sent to Mrs. E. H. Compton, 544 Sheridan Square, Evanston, not later than September 1.

#### "Vidi, Vici"

Some time ago in the MUSICAL COURIER it was announced that the Volland Company had offered a prize of \$100 for the best musical setting for "Your Flag and My Flag," a patriotic poem written by Wilbur D. Nesbit. Several weeks afterward it was announced that Fred L. Ryder, one of the judges, had been awarded the prize. Now Mrs. Georgie DePue Bryson, through her attorney, Leo S. LeBosky, filed a petition for a writ of injunction to restrain sales of copies of the song and asked the court to decide whether Mrs. Bryson really wrote the music or if Fred Ryder composed the song. In order to prove her claim through her lawyer, Mrs. Bryson will ask to be permitted to play before the judicial bench, the music from her original manuscript, this in order to convince the court of the truth of her claim to authorship. Mrs. Bryson last Friday, June 29, said, "I sent my music to the Volland Company and it was returned. That was the last I heard of the matter, until I obtained a copy of the song written by Mr. Ryder, who was announced as the winner of the prize. Comparison of my manuscript with Mr. Ryder's song, showed the music to be almost identical. Only a few changes were indicated and these were slight."

It is a well known fact that after the contest had been closed a few days the Volland Company decided not to award any prizes, no compositions being found of sufficient worth to be given the \$100 prize, but several of the composers, if all that is said is true, were given a chance

to look over their manuscript and several made changes. However, Fred Ryder, who may also have looked into his manuscript and made a few changes, was awarded the prize. A thunderbolt was thrown into the musical camp here, when it was announced that one of the judges had won the prize. Fred Ryder's honesty being quasi-proverbial here, this office thought best not to mention the unfavorable feeling aroused in many members of the profession and thought the matter a closed chapter until Thursday, June 28, when Mrs. Bryson reopened the matter by instituting a lawsuit above referred to. It may be a case of "I saw, and I won," or perhaps it is due to a jealous competitor. However, the court will decide.

#### More Viola Cole Students' Recitals

Throughout this week Viola Cole has been presenting some of her accomplished students in a series of piano recitals. On Friday evening Helene Northrop, a worthy exponent of the Viola Cole methods, furnished an excellent program. Her program—made up of the Schumann "Etudes symphoniques," Rachmaninoff "Humoresque," "Bird as Prophet" (Schumann), Saint-Saëns' "Etude en forme de valse" and the Tchaikowsky B flat minor concerto—was a taxing one for a young girl yet in her early teens to offer. Yet it must be said that in it she achieved remarkable results and she as well as her teacher can feel proud of her success. Miss Northrop's renditions are poetic, rhythmical and musicianly and her technic and tone are beyond reproach. She was most enthusiastically applauded after each number by an exuberant and friendly audience, which practically filled the spacious Viola Cole studios. So well was she liked that at the close of the concerto she was asked for an encore, which she graciously granted in the repetition of the Schumann "Bird as Prophet." Playing the orchestral parts on the second piano, Miss Cole proved herself an artist.

A delightful students' recital was given Monday evening, in which Helene Northrop, Elsie Mann, Dorothy Lord, Tobia Schraye, Jessie Freeman Foster, Isabel Schrage, Bess Clair Murray and Lillian Blodgett participated to the great enjoyment of a large gathering.

#### Chicago Piano College's Commencement

Some excellent piano playing characterized the evening at Central Music Hall Thursday when the Chicago Piano College presented its annual commencement concert. This—its twenty-second—commencement maintained in every respect the high standards which have been established in this institution and which have been ably fostered by Eleanor F. Godfrey and Harmon Watt, directors. The program was delightfully arranged, while the performances

of the students were in every way worthy of their distinguished mentors. The Chicago Piano College is probably the only institution here given entirely to piano, and as such has attained an enviable reputation.

Evelyn Graham opened the program with two movements of the Liszt A major concerto, which was not heard. Christine M. Miller followed with a scholarly rendition of the Liszt-Busoni "Jota Aragonese"; the last movement of the Rosenhain concerto, opus 73, was Nellie Sparks Dohmen's offering; Agnes M. Davidson did well with the five miniatures, op. 7 of Leo Ornstein. With fine feeling and much assured technical skill the Schubert-Liszt "Fantasia," op. 15, was interpreted by Rella R. Rusnak. Besides her rendition she showed a grasp of technic and artistic conception which places Miss Rusnak as a serious player, one whose progress will be watched with interest. Eleanor Godfrey, at the second piano, played the orchestral parts in a most artistic and supportable manner, showing her an excellent artist. Next came Ruth I. Budde playing the Arensky "Bigarrure," op. 20, No. 1; Nellie D. Fisk was excellent in the Chopin "Romanze" from the concerto, op. 11; with a broad, sweeping tone Helen M. Browne played the first movement of the Henry Holden Huss B major concerto. Others appearing, but not heard by this reviewer, were Mildred I. Gipe and Julia B. Perry in numbers by Rubinstein and Saint-Saëns. Mr. Watt played the second piano parts to the numbers played by his students. The large audience in attendance displayed enthusiastic appreciation of the numbers and bestowed minute attention as the program was offered. The address and presentation of diplomas, medals and certificates were given by the Rev. Howard Adams Lepper.

#### Exit Mr. Erickson, Enter Mr. Nelson

Next season the Chicago Sunday Evening Club will have a new director at its head. Edgar Nelson has been appointed for the Club's programs at Orchestra Hall and will begin rehearsals for next season in October. Mr. Nelson is also conductor of the Swedish Choral Society, which post he will retain.

#### Community Singing for the Summer

Community singing under the auspices of the Civic Music Association, in co-operation with the City of Chicago, the South Park Commissioners, and the commissioners of Lincoln Park will be held during the summer at the following parks: South Parks, on nine Friday evenings, beginning June 29, and Sunday, September 2; Palmer, June 29 and July 6; McKinley, July 13 and 20; Sherman, July 27 and August 3; Hamilton, August 10 and 17;



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- JOHN RAMAGNAND, "Victor Herbert Princess Pat Co."



Ogden, August 24 and Jackson, September 2 and the Municipal Pier eight Sunday evenings beginning July 8 and Lincoln Park, eight Wednesday evenings, beginning July 11. Irving Jones will be the conductor of the Community "sings" and Wilhelmj Montelius will direct the Civic Orchestra. Isaac Van Grove, as last year, will be the pianist.

#### Hans Hess Will Teach All Summer

Hans Hess announces that because of the demand for lessons during the summer he will keep his studios open throughout the summer months. The season 1916-17 has been exceptionally busy for this well known cellist and next year promises to be even more active.

#### Ravinia Park Season Opens

Amid thunder showers the season at Ravinia Park opened Saturday night with "The Jewels of the Madonna" and "Pagliacci" as the bill. Fate seemed to be against the directors, but it is to be hoped that better weather will prevail hereafter. A review will appear in next week's MUSICAL COURIER.

#### William Clare Hall Entertains

Last Saturday evening Mr. and Mrs. William Clare Hall entertained at dinner at their home for the choir of the Kenwood Church. Among those present were Mr. and Mrs. Palmer Christian, Mr. and Mrs. Zandt, Florence Hedstrum, Marjory Waite and Dr. and Mrs. Carver Williams.

Speaking about Mr. Hall, it might be added that one of his most active students—and he has many—Florence Hedstrum, leaves next week for three Chautauquas in Dakota, at Devil's Lake, Valley City and Spirit Wood Lake.

#### Aurelia Arimondi a Successful Teacher

Aurelia Arimondi has met with considerable success since opening her studio at 1327 Kimball Building a year ago. One of her most successful students, Helen Thomas, was heard in a private program by General Director Cleofonte Campanini, of the Chicago Opera Association, who highly congratulated the pupil and her successful mentor on the work accomplished. Mme. Arimondi will teach all through the summer in her studio in the Kimball Building.

#### American Conservatory Notes

The series of recitals during the summer term at the American Conservatory are always a most interesting feature. Artist members of the faculty and advanced pupils will give the programs. For the first recital on Saturday morning, June 30, Cora Anderson, pianist, and Thomas Remington, baritone, were the soloists. All of the recitals will take place in the Conservatory recital hall.

Piano pupils of Crawford Keigwin, of the American Conservatory, gave a recital at the Conservatory recital hall on Friday evening, June 29.

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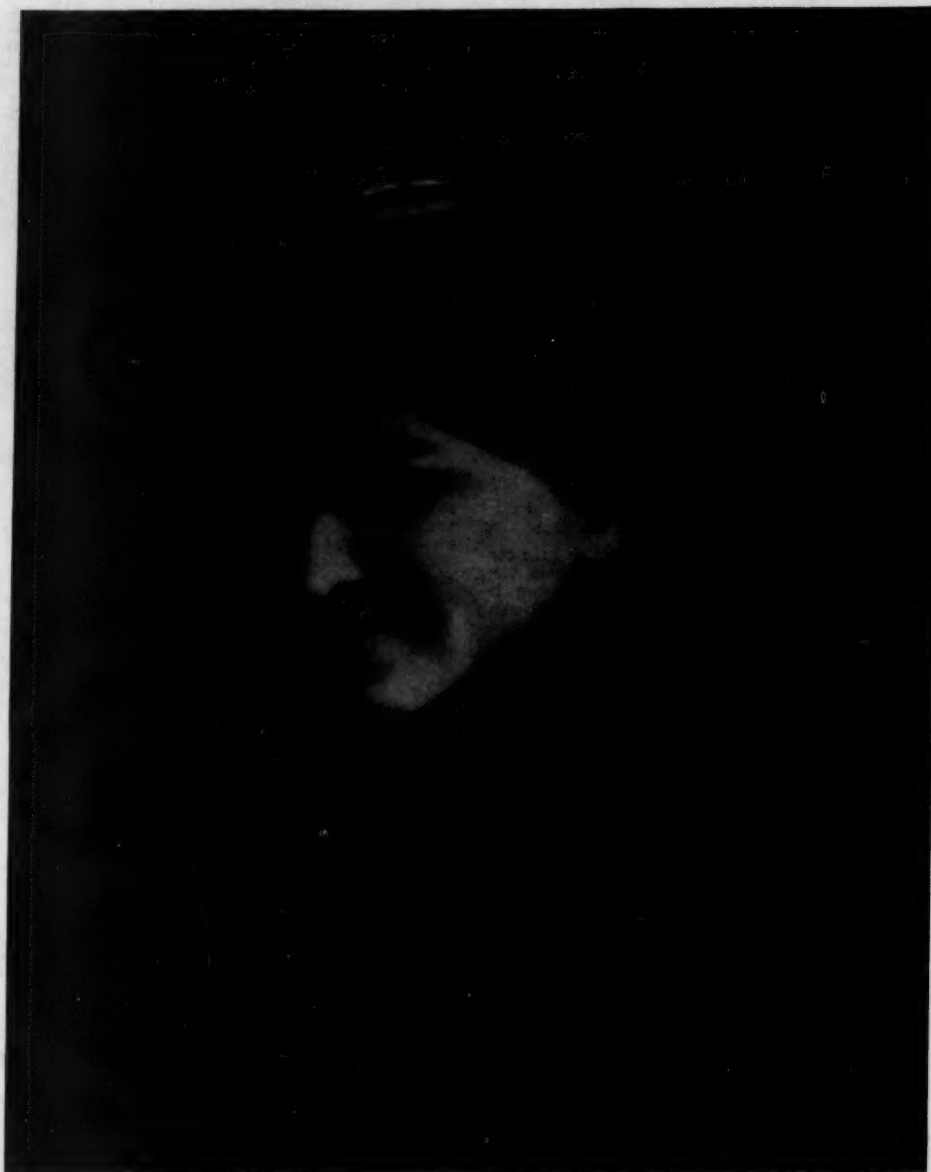
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KATHERINE BELLAMANN.

Head of the vocal department at Chicora College, Columbia, S. C., where she has been doing very successful work for some years past in conjunction with her husband, H. H. Bellamann, who directs the piano department at the same institution. Mrs. Bellamann has had experience also in Europe and has sung there as well as in this country at a number of recitals and other concerts, always receiving enthusiastic commendation from competent critics and warm applause on the part of her hearers. Mrs. Bellamann is wrapped up in her pedagogic work, and devotes all her time to her very large class of pupils, many of whom have sung in public and helped in that way to emphasize the unusual ability of their gifted teacher.

Robinson at the American Conservatory begin this week. While the classes will be adapted to the needs of the former students primarily, the work will take up practically all the subjects given in the regular winter courses leading to a diploma.

#### Eleanor Godfrey's Pupils Heard

In the series of six post-graduate recitals given by the Chicago Piano College, one of the most interesting was the one presented by Rella R. Rusnak on Thursday evening, June 14. Miss Rusnak, a pupil of Eleanor Godfrey, disclosed that she has been conscientiously and excellently taught. She has poise and musicianship, and her program was rendered with an unusual understanding that proved highly commendable. Schumann's "Abegg" variations, op. 1; three MacDowell numbers, the Chopin G minor ballade, the "Before the Sunrise" and "From the Village" movements from Cadman's "Thunderbird" suite, and the adagio and presto from the Schubert-Liszt "Fantasie," op. 15, proved an interesting program and was exceptionally well played. Miss Godfrey, at the second piano, proved her art.

Two more models of the excellent training received under Eleanor Godfrey were the recitals which Agnes Lindquist and Ruth Freeto presented last Saturday afternoon at 2:30 and 3:15 o'clock, respectively. Miss Lindquist, a girl of sixteen, reflected credit upon herself and her teacher in numbers by Rachmaninoff, Chopin, Bargiel, Schubert-Liszt, Sinding and Mendelssohn. In selections by Grieg, Alabieff-Liszt, Chopin, MacDowell and Rubinstein, Miss Freeto won resounding applause from her listeners.

JEANNETTE COX.

#### Zucca-Rubenstein Recital for Red Cross

Mana Zucca and Stella Rubenstein gave a concert for the Red Cross on Saturday, June 23, at Mrs. Arthur Weils' residence in Woodmere, L. I., before a large and fashionable audience. Over \$500 was realized. Mme. Rubenstein sang selections by Verdi, Schumann, Chausson, Hûe, besides "Speak to Me" and "Mother, Dear," by Mana Zucca. She was enthusiastically received. Mana Zucca played "Moment Oriental" and a fugato and valse of her own, and was recalled many times.

#### Another Patriotic Song—"Let's Rally"

The Karczag Publishing Company, of New York, has just issued a patriotic song, entitled, "Let's Rally." The

music was written by Otto Motzan and the poem supplied by Lindsay S. Perkins. The song is a stirring number and has been called the "American Marseillaise."

Space does not permit the printing of all the verses, but the first and last of these are the following:

We are coming, we are coming, only half a million strong,  
But there's plenty more behind us who will join the husky throng;  
Let us rally to the Banner, let Old Glory sweep along  
For Right, For Right and Uncle Sam!

For the downfall of the tyrant; for a better day begun;  
For a peace of all the Nations to endure till time is done;  
For the ransom of the righteous—we will see the victory won!  
Hurrah! Hurrah for Uncle Sam!

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## BROOKLYN'S MONSTER PATRIOTIC CONCERT

Sousa, Bispham and Anna Case, Soloists—5,000 Children in One Great Chorus

It was Ceylon, not Brooklyn, that Heber was describing when he wrote about the place where "every prospect pleases and only man is vile." There is but one Prospect in Brooklyn and that is a park. It pleases. It pleased about 75,000 persons last Saturday afternoon, June 30. One of the police made the numerical estimate as the MUSICAL COURIER delegate to the concert was too busy to count the multitude. Those who accept the conclusions of the policeman's mind as uncontroversial authority will agree that there were 75,000 men, women, and children in Brooklyn's pleasing Prospect Park at the sacred concert. When Heber said that only man was vile he meant man to embrace woman. It is of course impossible to record all the details of the doings of 75,000 men, women and children, but the vile were nowhere in evidence. Children were very much in evidence and they are neither man nor woman as yet. They were grouped together in one vast chorus of 5,000 pupils from the high and elementary schools of Brooklyn, dressed in the national colors of red, white and blue, and so arranged that they formed the flag. The enemy airmen in the clouds might have hastened to headquarters to report a greater wonder than the messenger told Macbeth of when Birnam forest came to Dunsinane. Park Commissioner Raymond V. Ingersoll made a speech of welcome to the three musical artists, John Philip Sousa, Anna Case, and David Bispham. He credited W. L. Coghill of the John Church Company with

music and the singing of Anna Case and David Bispham. The program needs no comment. Nearly every number on it is familiar and the names of Sousa and the singers are household words. It is the event that must be recorded—the grand patriotic outburst at a period which will be forever memorable in the annals of the United States. And possibly the enemies of the U. S. A. will make an unwilling record of the date.

The two new numbers on the program were: "Our America," by Anna Case, and the march by Sousa, "The Boy Scout of America." Both received acres of applause. They would have been equally successful if the audience in general had heard them. The Yale Bowl would have been a vast improvement over the Long Meadow. Stevenson asked only for a grave "under the wide and starry sky." Neither he nor any one else would select the wide and starry sky as a sound reflector for the human voice. Even a military band needs the walls of the city streets to make its sonority effective. But the singers at this patriotic concert knew the why and the wherefore of the occasion and gave themselves and their art unreservedly to the cause, irrespective of acoustics. The most pleasing prospect, so to speak, of this concert, was that no man, woman or child was vile enough to have a selfish motive. They did their bit.

The program: March, "Invincible Eagle" (Sousa); chorus, "Columbia, the Gem of Ocean" (Shaw); character studies, "Dwellers in the Western World" (a) The Red Man, (b) The White Man, (c) The Black Man (Sousa); chorus, "Dixie" (Emmett); "Grand Promenade at the White House" (Sousa); solo, "Our America" (new), Anna Case (Case); legend, "Willow Blossoms," chorus, "The Stars and Stripes Forever," Scenes Historical, "Sheridan's Ride" (Sousa); solo, "The Battle Cry of Freedom," David Bispham (Root); march, "The Boy Scout of America"



GREAT PATRIOTIC CELEBRATION HELD AT PROSPECT PARK, BROOKLYN, JUNE 30.

Anna Case, poetess, composer and singer of "Our America," singing over the head of Sousa, whose back is visible in the picture.



The five in the center group of standees are (left to right) Park Commissioner Ingersoll, W. L. Coghill, David Bispham, Anna Case and John Philip Sousa.

the idea of the concert and the carrying out of the plans. Park Commissioner Ingersoll said:

This picturesque scene in the Long Meadow lies wholly within the territory of the battle of Long Island. That battle was the first engagement after the Declaration of Independence. In other words, it was the very first battle in our history as a free and separate people. Our troops at that time were poorly equipped and greatly outnumbered. They were forced to retreat across this meadow from Battle Pass. Nevertheless it was the heroic resistance offered, especially by the Maryland troops, under General Sterling, which enabled Washington to save a large part of his army. Upon this the whole future of our young nation depended.

Today we are engaged in a struggle whose outcome is bound to affect history even more profoundly than did the war of American Independence. It is fitting that the Fourteenth Regiment of the National Guard should be encamped here at this time. After the concert the regiment will engage in evening manoeuvres before the campfires are lighted. Let us hope that on this historic ground they will secure many new recruits.

The program presented here will surely inspire every person in this vast audience to respond more heartily to the imperative needs of our nation in the worldwide struggle against military aggression.

These words were spoken at a portion of the audience. No human being could speak to such a vast assembly. Even Sousa's band was practically inaudible in the suburbs of the crowd. The pilgrim from Manhattan who went to represent the MUSICAL COURIER had much trouble in locating the music at all when he came to the vast host which no man but a policeman could number. The 5,000 children gave the signal to the musical colony by waving about 15,000 flags at the end of every speech, song, and band piece. "And the sheen of their spears was like stars on the sea," said Byron of another notable multitude on an earlier occasion. What Byron would have remarked on this occasion is not known. He took his own particular knack of assembling words with him when the great flagman signalled him to turn in. But if any young Byron or "mute, inglorious Milton," chanced to see his country's flag waving by the thousands in the bright June sunlight he might have felt the impulse in his soul that will make him a poet in rhyme or prose one of these days. David Bispham was overheard to say: "In ten or fifteen or twenty years these children will be the fathers and mothers of America." True; and perhaps some of them will be the singers and conductors—the statesmen and the leaders of thought in the years to come. Certainly they will never forget the imposing magnitude of the crowd that assembled on the old battle ground to see the Fourteenth Regiment in camp and to hear as much as possible of the band

\*(new) (Sousa); chorus, "America" (the audience is requested to join in singing) (Smith-Carey); march, "The Glory of the Yankee Navy" (Sousa), (a) Salute to the Flag, (b) "The Star Spangled Banner" (Keyes-Arnold), Anna Case and the chorus. C. L.

### Critic Hopkins Becomes Professor

The appointment of Prof. Ernest Jerome Hopkins to the full professorship of journalism at the University of Southern California to succeed Prof. Bruce O. Bliven, resigned, is announced by President Bovard. Mr. Hopkins, who had been music editor of the San Francisco Bulletin for several years, went to Los Angeles three months ago to substitute for Professor Bliven while the latter went to New York on leave of absence. The summer session of U. S. C. opened July 2.

### Mme. Valeri's Summer Plans

Delia M. Valeri, who is considered by Signor Bonci, Mme. Matzenauer and many other leading vocalists as the greatest voice expert in America, has completely recovered from her recent illness and will teach as usual this summer. She will be at her New York studios on Mondays, Wednesdays and Fridays, and the remaining days of each week she will be at her country home in Neponsit, L. I., where she will teach a few of her artist pupils. During the latter part of August or early in September Mme. Valeri will make a tour of Maine in her new Packard car, visiting



DELIA M. VALERI.

a number of artist friends who are spending the summer in that State. Among those who will be thus honored are Ossip Gabrilowitch and his charming wife, Clara Clemens, who are at Seal Harbor, and Mr. and Mrs. C. Mortimer Wiske, whose summer home is at Bryant Pond.

### Jacques Thibaud Summering on New Jersey Coast

Jacques Thibaud, sunburned and tanned and looking far more robust than he has at any time since his return to America following his strenuous months of active war service, has taken a cottage on the New Jersey coast and is devoting his summer to swimming and tennis, with music only as an incidental feature. The French violinist and his wife now have their boys with them, sturdy youngsters, who are making the most of their first visit to this country.

Thibaud is looking forward to another active season of concertizing. In addition to his orchestral appearances and his individual recitals in New York, he is planning two sonata recitals with Robert Lortat, the French pianist, who came to America last winter, and whose playing made a profound impression. Among other metropolitan concerts scheduled are several at the Theatre du Vieux Cumbier.

### Alberto Jonás in Rockaway Park

Alberto Jonás, the eminent piano virtuoso and renowned pedagogue, has rented a villa in Rockaway Park, Long Island, where he will spend the summer months. A number of his pupils will continue their studies with him during the summer. Among the piano teachers from far away states who have come to New York this summer for the purpose of studying with Jonás are Lorraine Laliberte, Montana; Irene Case, Idaho, and Ida Deck, Virginia. Alberto Jonás is a Spaniard, and until the outbreak of the war lived in Berlin, Germany, where he was acknowledged one of the finest pianists and greatest pedagogues in Europe. His permanent address is 45 West Seventy-sixth street, New York City.

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## JOFFRE AND VIVIANI HONOR PARIS AMERICANS ON MEMORIAL DAY

British Guard Bands in Paris—New Roumanian Compositions—Mme. Risler Dies—Pugno's Pictures at Auction

Paris, June 10, 1917.

At the Lyceum Club's Memorial Day celebration, Marshal Joffre and René Viviani honored the American Group of the club with their presence and related their wonderful reception and experiences in America. Mr. Sharp, the American Ambassador, replied to M. Viviani's address, adding that the understanding between the French and American peoples was so great that the millions of people who had heard Marshal Joffre and M. Viviani speak in French had been moved by their message, regardless of the foreign tongue in which it was delivered. Mrs. Hugh Reid Griffin, representing the American Group of the Lyceum Club, presided with the Duchesse d'Uzès.

A guard of honor formed by a hundred khaki clad young men from the American Ambulances was present during the proceedings. The "Marseillaise" was sung by an Opéra artist and "The Star Spangled Banner" by John F. Byrne and a choir of boys from Trinity Church, Avenue de l'Alma.

A strong division of the band of the Garde Républicaine, consisting of clarions (bugles), trumpets, drums, etc., was stationed at the entrance in the court and delivered some thrillingly effective selections, remarkable for rhythmic precision and accent.

Memorial Day also was observed by the American colony of Paris by exercises at the American churches, honoring the men who fought and died in Freedom's cause in the Civil War. Graves were decorated in various places of France where American soldiers are buried; at Cherbourg, the sailors and officers killed in the Kearsarge-Alabama naval battle; at Nantes, where there are graves of some of Paul Jones' men at Asnières, Saint-Germain, Versailles, and other places. The American Embassy sent a wreath to the Picpus Cemetery on behalf of Lafayette Post, G. A. R., to be placed on the tomb of Lafayette.

### Bands of the British Foot Guards in Paris

There was an enthusiastic crowd waiting to welcome the five bands of the British Foot Guards last week at the North Station, Paris. Everyone knew they were coming to give concerts, among others a "grand festival" at the Trocadéro, aided by the band of the Garde Républicaine,

for the benefit of the towns regained from the invaders by the British army.

As the five bands defiled through the station the crowd cheered again and again. There were the Royal Guard, 250 strong, a goodly set of men; the Grenadiers, the Coldstream, the Scots, the Irish, the Welsh Guards, and it was hip, hip, hurrah! all round, with music.

The next day there was rendezvous at 2 o'clock, in the Place Vendôme, where auto cars were in waiting for the musician visitors, who were then whirled away to do some of the sights of Paris. Through the Elysian Fields their guides conducted them to the shades of Napoleon in the stately Hôtel des Invalides, back to sunny, seething life in the Foire de Paris (the Fair of Paris), over the siren river Seine by the Bridge Alexandre III to the Grand Palais, to meet the President of the French Republic. By the end of the day they had surely earned a night's repose—yet they were invited to the Opéra.

On Thursday, a veritable heavenly summer's day, crowds were early at the Trocadéro for the festival, the number of musical executants swelled by the addition of the Garde Républicaine. It was good to see and fine to



THE ENGLISH GUARD BANDS VISITING PARIS.  
(The bandsmen must have had a delightfully cool time)

hear those 370 bandsmen and Mlle. Chenal's triumphant "Marseillaise." The program opened with Elgar's "March of the Mogul Emperors," then followed the overture of "Patrie," by Bizet; the overture of "Britannia," by MacKenzie; Borodin's "Prince Igor" ballet and "Tipperary," played by the British Guards, under the direction of Capt. MacKenzie Rogan. The French part of the program contained the "Salut à la Garde Britannique," "Douaumont" (heroic march of the Fifth Division), by Sergt. A. Caplet; "Cette Méprisable Petite Armée" ("This Contemptible Little Army," the Kaiser's one-time judgment of the British army), by Capt. G. Balay; "Le Défilé National" ("Chant du Départ," "Chant des Girondins" and "La Charge"), played by the Garde Républicaine under the direction of Capt. G. Balay. At the end "La Marseillaise" was sung by Marthe Chenal, accompanied by the 370 bandsmen.

This year the clerk of the weather must be under the sun god's orders. Never has there been a finer Whitsun-

tide and never have the Tuileries Gardens been more beautiful.

On Whitsunday and Monday, as the Coldstream, Grenadiers, Scots, Irish, Welsh Guards and the Garde Républicaine moved to their places under the exquisite green foliage, none could help thrilling; the least imaginative had a vision of what their fellow creatures would feel and do when once again they were in their own towns to be built up for them, like Ilium of old, through music; none so dull but found his heart echoing the kindly impulse of the generous musicians to help, help, help the broken hearted.

Among the listeners were some from the far-away Basque country, from the lovely little maritime town of Bayonne. They had an air of reverie. They knew that the God's Acre of Bayonne was bright with fresh flowers to honor the dead of the Coldstream Guards who were buried there in 1814 after the siege. Queen Victoria and King Edward never came to France without having an "In Memoriam" wreath placed on that sacred ground of Bayonne Cemetery where the Coldstream men lie.

But the stirring music chased old memories away that the living might do and enjoy. The "Military March" of Edward Elgar, "Scènes Napolitaines" of Massenet, "Merrie England" of Edward German, "Benedictus" by MacKenzie, "Valse des Fleurs" of Tchaikovsky, "Aida" of Verdi, with British national airs and a burlesque symphony of "Tipperary" made everyone very much alive. Joy and pain, sorrow and gladness, the warp and woof of life; thoughts flew back and forward again when the band of the Garde Républicaine played "Douaumont," a work by Sergt. André Caplet, which was played at the front in May, 1916, by the four bands united from the regiments of the Fifth Division returning from the taking of Douaumont Fort.

### The Bandsmen Go Visiting

Numerous were the visits to the hospitals of Paris and many concerts were given. Among others was the Scotch Hospital, where the band of the Scots Guard had great success. They played in the Cour d'Honneur and park of the hospital. With their success was joined that of Caristie Martel, of the Comédie-Française, and M. Huberty, of the Opéra, the latter singing the "Marseillaise." A friendly luncheon followed. The host, Dr. Ch. Bonnet, head of the Scotch Hospital, had asked M. Balay, chief of the band of the Garde Républicaine, to meet his guests. Another interesting visit was made by the British Guards to the Célestins Barracks and to the barracks in the Rue Carpeaux of the Paris Fire Brigade. In the court of the Célestins Barracks were grouped troops from the companies and squadrons of the Garde Républicaine under the command of Lieutenant Colonel Somprand, decorated with the Military Cross at Verdun, and Lieutenant Colonel Bonnet, who at Verdun had his horse killed under him, his left arm blown off, and received twenty-eight wounds. Colonel Somprand decorated Adjutant Pilot Mehrlé of the Guards with the Military Medal and Croix de Guerre; then, in presence of General Dubail, accompanied by General Galopin, General Polacchi, Colonel Rieux, M. Mithouard and others, Colonel Leroy-Lewis, military attaché at the English Embassy, and Sir Francis Lloyd, flag and standard of the Garde Républicaine were presented, the troops filed past the general to the music of "Sambre et Meuse," played by the united bands. Colonel Somprand then received from the hands of Captain Rogan, master of the British bands, a wreath of living flowers for the glorious dead of the Garde Républicaine. "Gloire aux immortels soldats de la glorieuse France, morts pour la Patrie," said the Englishman in French to the colonel, who placed the flowers by the names of the dead written on a plaque of bronze at the entrance hall of the Célestins Barracks. From the Célestins the British bands were driven to the Rue Carpeaux to witness the display and drill of the fire brigade under Adjutant Chief Cauche.

Soon after midday on May 29 the French and British bands assembled, 350 strong, for a banquet, to celebrate the good week passed together in the capital; there adieux were said, and in the evening the Guards took their leave of Paris.

### Berlioz Symphony at the Trocadéro

A gala matinee was given at the Trocadéro by the "Parrains de Reuilly," a benevolent work of "Godfathers" for the invaded regions of France. Berlioz's "Symphonie funèbre et triomphale" was performed by the band of the Garde Républicaine, the choirs of the Association of Choral Song, and M. Florian, from La Monnaie, Brussels. The Funeral March with its poignant sorrow was given as in the time of the antique "weepers." Gisèle de Char-moy, of the Opéra, led the long line of veiled maidens mourning the departed. The second part of the work, with chorus, orchestra and solo, is a grand apotheosis, the greatness of willing sacrifice and the grandeur of true victory.

The program presented also "L'Anglais tel qu'on le parle," by Tristan Bernard. M. Florian sang "Les Chansons," by Francis Casadesus, accompanied by the band. Victor Gille played several morceaux of Chopin.

### Chevillard Conducts Roumanian Music

M. Chevillard conducted a festival at the Châtelet in aid of Roumanian charitable works. Two important compositions were heard for the first time: "The Symphonie Dramatique" by Catarzi and "The Rhapsodes" by Golestan. The young Roumanian school of music counts two names well known in Paris—Georges Enesco and Stan Golestan. From the former the work chosen was the "Poème Roumain," drawn from national themes. From Stan Golestan the "Rhapsodes" and "Popular Songs" were chosen, also characteristic of the national music. The "Rhapsodes" are a symphonic suite with principal or solo violin, the clear rhythms alternating with a melancholy poetry of the highest order. Mlle. Astruc interpreted the violin part in a manner worthy of much praise. The popular songs, with excellent orchestral transcriptions by M. Golestan, deserved a better execution. M. Boskoff, the Roumanian pianist, was much applauded in his performance of the Mozart concerto in C. The "Symphonie Dramatique" by

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Alexis Catarzi, secretary of the Roumanian Legation, is a conscientious and distinguished work.

#### The Russian Ballet

At the Théâtre du Châtelet the Balle Russe had immense success, especially "Petrouchka" and "Parade," which, with "Les Femmes de bonne humeur," do such credit to MM. Bakst and Massine. The "Las Meninas" carried the house off its feet with enthusiasm. It will be remembered how Gabriel Fauré's little masterpiece was appreciated at Bilbao by the Spanish King. Its success has been as marked in Paris, as arranged by the Ballet Russe.

Some there are who resent the dainty dance being travestied in a dancing pantomime, but they are in the minority. For the costumes of "Las Meninas" the painter J. M. Sert went to the authentic source, the celebrated picture "Les Ménines" by Velasquez, in the Prado Museum, Madrid. For the lords and ladies gay, as the Meninas were, a charming environment has been conceived by the young artist, Carlo Socrate—a moonlit garden in Spain when dawn is nigh. Massine has arranged wonderful dances to the haunting music of the master Fauré. The whole formed a complete seduction, and the audience at the Châtelet signaled it by encoring the work.

The King of Spain has called M. de Diaghileff's company to Spain, so once again "Las Meninas" will be welcomed there.

#### Novelties for the Opéra-Comique

This winter the Opéra-Comique will create, besides the "Beatrice" of André Messager, the unpublished ballets of Francis Casadesus and M. Grovlez. If possible, the new opera "Faublas," by Erlanger, will be presented.

#### Edouard Risler's Wife Dies

Much sympathy is felt for the celebrated pianist, Edouard Risler, who lost his wife last month after a short illness. The funeral service was held in the Church of Saint Philippe du Roule, Paris.

#### Raoul Pugno's Pictures Sold

The first part of the late Raoul Pugno's collection of pictures realized a sale of 60,300 francs at the Hôtel Drouot, conducted by Charles Dubourg and experts. The bids ranged from 1,050 to 5,250 frs. on the following pictures: Albert Besnard, "La Musique;" Eugène Boudin, "View of Brest Harbor;" Eugène Carrière, "Profile of a Woman;" E. Carrière, "Mask of a Child;" Fantin-Latour, "Hélène;" Fantin-Latour, "The Decision of Paris;" J. L. Forain, "Le Tub;" Armand Guillaumin, "Barrage at Guénétin;" J. F. Raffaelli, "The Ass." Water colors and drawings, Auguste Rodin, pen and ink drawing of head of "Saint John the Baptist;" Lucien Simon, water color of "Old Fisherman;" L. Simon, "A Little Bretonne;" Van Dyke (old picture), "Christ on the Cross."

COMTE DE DELMA-HEIDE.

#### Caselotti Pupils in Recital

An unusually interesting recital by vocal and piano pupils of Guido H. Caselotti was given on Saturday afternoon, June 30, at the Wanamaker Auditorium, New York, on which occasion Mr. Caselotti presented seven pupils whose work disclosed thorough training and correct insight into the compositions rendered.

The three piano pupils, Henry Fanelli, Kathleen Channing, and Marie Louise Caselotti, showed fine technical development. The four vocalists, Mary F. Haines, Maude Lucas, Antonio Augenti and Madeline Lucas, revealed excellent voice placement as well as interpretative abilities of a high order.

The program contained works by Rachmaninoff, Moszkowski, Cowen, Dvorák, Verdi, Scarmolin, Tosti, Sibella, Bach, Dacquín, Haydn, Thomas, Rubinstein, Hoffmann, Boito and Grieg.

Mr. Caselotti accompanied the vocal numbers with artistic finish.

#### Muzio's Tafel Gown

Claudia Muzio was the soloist at the Sunday night concert of the Civic Orchestral Society. Mme. Muzio's singing upon this occasion was highly artistic and served to score another point toward this operatic singer's success in the concert field. She not only delighted the ear, but pleased the eye as well. Mme. Muzio is of a majestic bearing and dresses with exquisite taste. Her gown at this concert was quite beyond description, of heavy white metallic satin, combined with beautiful silver lace worked in skilfully on the bodice and front panel of the skirt, which was softly draped up on the sides and allowed to fall into a two pointed train finished with heavy silver tassels. A festoon of pearls over each arm took the place of sleeves. To enhance the perfection of the picture the singer wore a wide bandeau of pearls and carried a graceful white ostrich fan. The gown was especially designed and made for Mme. Muzio by the well known modiste, Mme. Tafel, of New York.

#### Hortense Dorvalle's Summer Plans

Hortense Dorvalle, the young French soprano, has decided to spend the summer months at Atlantic Highlands, N. J. Miss Dorvalle is fond of outdoor exercise and this vacation will give her ample opportunity to indulge in all kinds of sports, principal among which will be a daily dip into the "briny deep." During her sojourn in New Jersey, Miss Dorvalle expects to give a big benefit concert for the Red Cross. For several months past the young singer has most generously donated her services to that society and has thereby helped to swell the huge war fund.

#### Many MacDowell Clubs

There is a MacDowell Club even in far-off Portland, Ore. It would be interesting to know how many MacDowell clubs there are in the United States. Perhaps his widow, whose lecture-recitals are in such great demand, could tell us.—New York Evening Post.

#### Clara Clemens "at Home in Every Mood"

All too seldom is it given to the son or the daughter of a distinguished man or woman to make a name for himself or herself irrespective of the reflected glory of the parent. One of the exceptions to the general rule is Clara Clemens, mezzo. And not only is she the daughter of a famous man, Mark Twain, but she is likewise the wife of a celebrated artist, Ossip Gabrilowitsch, either or both of which honors would be quite sufficient to satisfy the average person. But Clara Clemens is far from being an average person and her ambitions led her to the field of vocal art where she has made a place for herself as an artist of wide attainment. In addition to a voice of exceptional beauty and a rare gift of interpretation this singer is a remarkably attractive woman. Henry T. Finck, in the New York Evening Post, spoke of her voice as "a true



CLARA CLEMENS.

contralto, and such voices are rare these days. . . . Her voice can stand the test of soft measures without deteriorating in quality. From her father she inherited a keen sense of literary values which is most agreeably manifested in her interpretation of great songs. She seems to be at home in every mood and many styles." The San Francisco Examiner is of the same opinion, for it declared that "Mark Twain's daughter sang 'The Year's at the Spring' with an exultation as fine as it is rare. She gives the poet's message with depth and sincerity and with a something personal to herself that she doubtless owes to the privilege of being the child of America's philosopher-humorist."

As so many of the best known singers are doing, Mme.

Clemens is studying with Delia M. Valeri, the New York vocal teacher. Mr. Gabrilowitsch was present at a recent lesson, at the conclusion of which he declared himself to be delighted with the low tones, which are very velvety and do not show any trace of effort. This is a great deal for him to admit, for he is his wife's severest critic, and to him she owes much of her development.



#### The Tollefsen Trio Continues Its Triumphs

##### What the Critics Say:

New York City. (N. Y. Times)—(Recital in Aeolian Hall)—The Beethoven Op. 97 was played with sound musicianship and rare feeling.

Evening Globe—Enthusiastically received.

Detroit, Mich. (Journal)—(Detroit Chamber Music Society)—The Tollefsens faced an audience whose size and enthusiasm proved a rather pointed answer to the critic who recently published his desire to enshrine chamber-music in the museums. The Arensky trio met with a particularly enthusiastic reception.

Brooklyn, N. Y. (Daily Eagle)—(Musical of Scottish Rite Bodies)—Year in and year out they have been true to the high ideals which they adopted at the start. Their perseverance has had its reward in a finish of style that few organizations of the kind can approach.

Clarksburg, W. Va. (Daily Telegram)—(Marcato Club)—It was in the Tchaikowsky trio in A minor that the Tollefsens reached the sublime. Never has anything been heard in our city equal to the interpretation of this great work. At the conclusion of the program the audience was loath to leave.

Clarksburg Exponent—The Tollefsens proved to be one of the greatest musical treats that have ever been given in this city.

Montclair, N. J. (The Montclair Herald)—(Recital)—It was a performance of style, elegance and utter refinement.

Newark, N. J. (Evening News)—(Catholic Oratorio Society)—The Tollefsen Trio showed an artistry in its performance that furthered enjoyment of the concert; its playing was well balanced, refined in style and finely expressive of the import of the compositions.

Charlottesville, Va. (Summer School News)—(University of Virginia)—There was an evenness in the brilliant style of the players that made no one stand out, but brought the performance of a 1 to a high standard.

Knoxville, Tenn. (Sentinel)—(University of Tennessee)—One noticed at once the splendid ensemble work of the trio, each member of which is a talented and efficient artist well equipped technically, yet possessing that rare gift sometimes called soul and sometimes called expression.

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The Tollefsen Trio will be in the Middle West from July 31 to August 21, inclusive; part of September and up to October 15 in California, Washington and Idaho; and again in the latter part of November and early December will tour the Middle West and South.

A few open dates are still available.

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### Soder-Hueck Tenor Heard in Song Recital

George F. Reimherr, tenor, gave a recital with John Palmer, monologist, and Emil Ercitenfeld, composer-pianist, for the benefit of the Red Cross at Chelsea, N. Y. An enthusiastic audience was in attendance and gave each of the artists much encouragement by discriminating applause. Mr. Reimherr gave three groups of modern songs in English, among them being Mr. Breitenfeld's new "Even as the Wind Comes," in which he was accompanied by the composer. Two songs by Fay Foster, "Little Ghosts" and "One Golden Day" proved very successful, and MacDowell's "The Robin Sings in the Apple Tree" and Burleigh's "The Young Warrior" were received with marked enthusiasm.

Mr. Reimherr has received his entire vocal training at the vocal studios of Mme. Soder-Hueck in the Metropolitan Opera House Building, New York, and his instructor is very much delighted with the success which has been his in the musical world. The New York house of Witmark & Sons has issued a booklet of modern compositions used successfully in the recital programs of Mr. Reimherr.

### THE AMERICAN MUSICAL OPTIMISTS

#### A New Organization With Altruistic Motives

The lazy person—there are many—quotes, "There isn't any good American music!" a trite statement of no fact. The unthinking but loyal fellow—there are some—retorts, "You're mistaken, we have 'lots!'" and rests content with the bare assertion. With much energy and few words, Mana Zucca brings forward a plea to "those who know"—they are not so few as supposed—a plea to demonstrate the existence and the worth of the American composer and artist. The response has led to the formation of a society with Mana Zucca as founder and president.

Miss Zucca is a young lady of ideals and a belief in America's musical assets. She has therefore started out, with hearty co-operation, on a consistently and concentratedly altruistic pilgrimage: "To the glory and progress of the American composer and artist!"

The name of the society, "The American Musical Optimists," has been thoughtfully weighed and chosen, to



MANA ZUCCA,  
Composer.

express inherently the attitude of the members toward the work they have undertaken. The method of procedure to attain their goal is as yet in formation, but all those interested have pledged themselves to lend a practical, helping hand, in whatever way they can, to further a worldwide appreciation of the American composer and artist, with special concentration on the composers, wherein lies the great dividing line between this and all other musical societies now existing. The club is altruistic in its motives, claiming as reward only the glory of bringing forward and demonstrating to the public the inherent value of American music and musicians.

Daily Miss Zucca is besieged with inquiries and applications for membership, and preliminary meetings are being held frequently, so that active work and regular meetings can be started in September.

#### Reyl-Krahé Students in Recital

A concert for the benefit of the College Point Chapter of the American Red Cross was given on June 2 by pupils of the Reyl-Krahé vocal studios, assisted by Adele Krahé, coloratura soprano; Ludwig Hoffmann, cellist, and a chorus, at the Poppenhusen Institute, College Point, L. I.

### Ester Ferrabini's Boston Success

At the Boston "pop" concert of June 20 Ester Ferrabini made her initial appearance with that organization, singing "Ritorno Vincitor," from "Aida," and "Voi lo sapete," from "Cavalleria Rusticana," with genuine success. "Mme. Ferrabini, who is the wife of Conductor Jacchia, roused to enthusiasm her audience, one of the largest of the present season, by her broadly dramatic style, particularly in music from the operas of her countrymen. While her voice is one of pronounced effectiveness in the big emotional moments of operatic declamation or arioso, Mme. Ferrabini made her points also in the light passages of her songs, denoting a voice also of lyric quality." So stated the Boston Globe of June 21, an opinion that was re-echoed by the Boston Traveler, which declared that her first appearance and an interesting program "kept enthusiasm at a high mark."

Appended are excerpts from two other Boston papers regarding this concert:

The sentimentalists among the attendants at the pop concert had a beautiful time last evening. They saw conjugal bliss on the stage. . . . Mme. Ferrabini sang arias from "Aida" and "Cavalleria" while her husband conducted the orchestra, and sang Tosca's "Good-bye" and "Bon jour, Suzon" to Rudolph Nagel's accompaniments.

Mme. Ferrabini has sung once before in Boston, as Mimi in "Bohème." She was then a member of the Montreal Opera Company. We remembered her as one of the dark voiced Mimis. Last evening she was dramatic, broad in style, of fervid temperament. She was a welcomed addition to the "Pops" soloists.—Boston Evening Record.

The artist has a voice of rich tone color, one partaking much of contralto quality, yet flexible. Her special merit is her power of pathetic and tender expression, which showed to advantage. . . . She has distinguished ability for characterizing a heroine who is torn with conflicting emotion and this she must have clearly indicated to attentive listeners in her performance of the Verdi and Mascagni scenes in the "pop" concert program.—Christian Science Monitor.

Mme. Ferrabini reappeared at the concert on Friday, June 22, singing "Un bel di," from "Madame Butterfly," and the "Habanera" from "Carmen," and, as at the previous



Photo by Horner, Boston.

ESTER FERRABINI.

performance, she won the whole-hearted praise of her enthusiastic audience.

Those participating were: Marcella Reyl, Gladys Comerford, Anna Mattern, Walter Prill, Mollie Glynn, Jessie du Bosch, Fannette Poeter, Edward Walsh, Lucille Reyl and Blanche Tintle, who gave their respective solos effectively.

The program contained compositions by Parker, Foster, Reichardt, Pearce, White, Rubinstein, Bach, Sinding, Huhn, Spross, Metcalf, Bischoff, Verdi, Shelly, Petrie, Wilson, Chopin, Rachmaninoff, Mendelssohn, Simonetti, Dunkler, Meyerbeer and Gounod.

Ludwig Hoffmann played two cello solos, winning much favor. Adele Krahé aroused great enthusiasm by her artistic rendition of an aria from Meyerbeer's "Les Huguenots." The second act of Gounod's "Faust" closed the program, with the following cast: Siebel, Gladys Comerford; Faust, Edward Walsh; Mephistopheles, Walter Prill; Marguerite, Blanche Tintle, and Martha, Anna Mattern, all pupils of the Reyl-Krahé vocal studios, New York.

The attendance was very large, which materially benefited this worthy cause.

#### Paul Dufault Has Returned

Paul Dufault, the tenor, who has been touring Australia, has just returned from the Antipodes and the Far East. He appeared to be in fine condition when seen by a MUSICAL COURIER representative, and declared that he had enjoyed himself every minute of this extended tour. Judging from reports which have reached this country during his sojourn on the other part of the globe, his artistic success has been of that genuine character which invariably attends his every appearance. Mr. Dufault will spend the summer in America, his address being Ste. Helene de Bagot, Canada, P. Q., and there those wishing to get in touch with him regarding bookings for next season—when he will be in America—can reach him.

#### Work and Summertime

Anton Hoff, coach and accompanist with the Oscar Seagle Schroon Lake Summer Colony, writes to the MUSICAL COURIER: "We all are enjoying work and summertime."



GENEVIEVE VIX.

French soprano, who will be a member of Director Campanini's Chicago Opera forces next season. Mme. Vix, a member of the famous Opéra Comique of Paris, is especially well known for her presentation of the title role in Massenet's "Manon." She wanted to present an American flag to T. R. when he landed at the head of his division on the shores of France, and T. R., it is said, signified by cable his willingness to accept the presentation. But alas, there was no Roosevelt division, so Mme. Vix is saving it for the first American troops in the front line.

# Maurice DUMESNIL

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### MARIE MORRISEY EMPHASIZES SPIRIT OF GOOD FELLOWSHIP IN SINGING FRATERNITY

Marie Morrisey, the contralto, emphasized in a recent chat with the writer, the general good fellowship which exists to so great an extent among the American singing fraternity and the giving-each-other-a-boost spirit:

"When I started out, I was warned that my fellow artists would do all that they could to down me—to take the



MARIE MORRISEY,  
Contralto.

plums from me. I have found it entirely different; some of my best friends are not only singers, but contraltos. Christine Miller is among these. When I was singing in Pittsburgh this season Miss Miller was ill and was unable to attend my concert, but she spurred me on by saying 'Marie, put it over big; make them sit up and take notice.'

Perhaps the following may throw some light on the handsome contralto's popularity with her fellow artists:

"I love people—and my audiences," she chatted on; "I feel when I walk on to the stage that I mother them all. One gets closer to people in this work than in anything else."

Marie Morrisey's 1916-17 bookings show how a magnanimous personality, which the foregoing so truthfully reflects, plus a voice, beautifully trained, of pure contralto quality, with equal range from low B to high B, and a deeply musical nature, has won her audiences in her three years before the public as a singer, for the season just closing brought her these dates:

Newark, N. J., October 15, 1916; Brooklyn, October 29; Poughkeepsie, N. Y., November 20; Middletown, N. Y., December 24; Carnegie Hall, New York, December 18; Philadelphia, December 21; Irvington, N. Y., December 24; Worcester, Mass., December 26; Brooklyn, January 12, 1917; Northampton, Mass., January 27; Buffalo, January 30; New York City, February 12 and March 7; Brooklyn University Club, March 11; Penn Yan, March 23; Canandaigua, March 24; Corning, N. Y., March 27; Carion, Iowa, March 29; Humboldt, Iowa, March 30; Rolfe, Iowa, March 31; New Sharon, Iowa, April 2; Hedrick, Iowa, April 3; Columbus, Iowa, April 4; Brooklyn, Iowa, April 5; La Porte City, Iowa, April 6; Prairie, Iowa, April 7; Lake Mills, Iowa, April 9; Parkesburg, Iowa, April 10; Clarksville, Iowa, April 11; Winton, Iowa, April 12; Lacona, Iowa, April 13; Indianapolis, Iowa, April 14; Des Moines, Iowa, April 15; Jefferson, Iowa, April 16; Chariton, Iowa, April 17; Des Moines, Iowa, April 18; Pittsburgh, Pa., April 20 (male chorus); Cortland, N. Y., April 23; Carnegie Hall, New York, April 24; Fitchburg, Mass., April 27; Webster, N. Y., May 2; Cleveland, Ohio, May 3 (Singers' Club); Brooklyn, May 7; Wilkes-Barre, Pa., May 9; Lockport, N. Y., May 14; Greensburg, Pa., May 16; Chicago, twenty-four concerts, April 27; Burlington, Iowa, April 28; Bethlehem, Pa., June 1, Bach Festival; Montpelier, Vt., June 7; Newark, N. J., June 10, and New York City, June 17.

Of her summer plans, Miss Morrisey breezily affirmed that she was "going fishing out in Wisconsin—after fish so big that we will have to shoot them to bring them in." Evidently Miss Morrisey's high aims apply to all walks of life. With her manager, Alma Voedisch, she will spend three weeks in khaki in the Wisconsin Lake region, camping and swimming, for as she herself says: "I am a wild swimmer." Incidentally, Miss Morrisey is a good chauffeur as well.

In August she is to make a two weeks' Canadian tour, and from then until December, 1918, is "booked to the hilt" with Eastern engagements. The talking machine company for which she gives tone test concerts would take all her time, but this does not appeal to Miss Morrisey.

This contralto is very much of an optimist, believing in the proverbial ill wind that blows somebody some good—to state affirmatively. She was an organist four years ago, when a strained wrist forced her to turn to some other means of livelihood, since she had not been born with a silver spoon in her mouth. Her voice was tested, and she was pronounced a soprano. However, as all who have followed the short career of Marie Morrisey know, it was Dudley Buck who recognized her as a pure contralto, and to him she owes everything she has attained vocally. Incidentally it may be added that Miss Morrisey has been a conscientious student, and her efforts besides artistic results have added a splendid home in Flatbush as a substantial testimonial to her three years before the public. This "personal" came out in the conversation through the writer's inadvertently calling attention to the singer's attitude toward woman suffrage.

"I am tremendously interested in suffrage; I suppose because I am a property holder." And continuing, "Most public offices can be filled better by men, but women should have the privilege of helping to put the right man in the

right office. I am furious now because I am not a man; I always feel as if I could do more if I were. I want to fight. I stand ready to become a Red Cross nurse, or to do anything I can to help."

As the foregoing would indicate, Miss Morrisey is a genuine American girl; in fact, she is one of the youngest members of the Daughters of the American Revolution, and recently gave a talking machine test for the D. A. R. at Carnegie Hall, New York.

Miss Morrisey is a contralto soloist at the Fifth Avenue Presbyterian Church. Recently she sang in Chicago, with the usual splendid results, and it is reported that Chicago musical clubs are vying with each other to be the first to introduce her to Chicago musical clubdom. At the Bach Festival, June 1, as one of the soloists, the Allentown Morning Call of June 2 said:

Marie Morrisey, a comparatively young singer, of New York, pleased her listeners with a fascinating voice. She revealed her ability as an interpreter, making her work ring with effect. She places her tones beautifully and sings with absolute control and without apparent effort. She excelled in her recitative, "In Jesus' Mercy Will We Trust" from the cantata, "From Depths of Wood I Call on Thee." Her pleasing personality made her a great favorite with the audience.

So it is that Marie Morrisey, who from childhood has been an active music lover, finds her "work never gets to be a bore," and is looking forward to next season's concert, oratorio and recital appearances with justifiable anticipation.

### The Cherniavskys in New Zealand

Just at present the Cherniavsky Trio is delighting music lovers of the Antipodes with those splendid programs which have aroused unstinted praise the world over. Leo, Jan and Mischel Cherniavsky, violinist, pianist, and cellist, are



THE CHERNIAVSKY PARTY ON BOARD THE SS. MAKURA  
AT VANCOUVER, B. C.

Left to right: Mrs. Evans, Leo Cherniavsky, Alex Czerny, Prof. S. Cherniavsky, Mrs. Rogers, Mary Rogers, Mischel Cherniavsky. In front, Jan Cherniavsky, Elsie Rogers and Master Rogers.

the sons of Abraham Cherniavsky, an eminent musical conductor, who was born near Kiev, Russia. For more than fifteen years they have been traveling around the world, visiting Russia, Germany, Austria, Hungary, England, South Africa, Rhodesia, German West and East Africa, British and Portuguese East Africa, Egypt, India, Ceylon, Burma, the Straits Settlements, China, Philippine Islands, Tasmania, New Zealand, the Fiji and Hawaiian Islands, as well as Canada and the United States. Upon their arrival, early in April in New Zealand, they were booked for two concerts, but the success was so pronounced that they gave a third one, at which the record for instrumental artists in that country was broken in so far as the size of the audience was concerned. The attached photograph

shows the Cherniavsky party about to sail from Vancouver, B. C., on the way to New Zealand and Australia.

### Fiqué Musical Institute Presents Talented Pupils

The closing concert of the season by students of the Fiqué Musical Institute was given at Imperial Hall, Brooklyn, Tuesday evening, June 26.

Fifteen artist-pupils provided a program of variety and beauty and Carl Fiqué and Katherine Noack Fiqué again demonstrated their unusual ability in developing talent. Vocal, piano and composition departments were well represented by the following pupils: Fannie Zoeller, Helen Becht, Rose Manha, Ida Denzer, Esther Swayer, Edythe Norris, Josephine Lipp, Mary Pendlebury, Anna Sitterburg, Elizabeth Reid, Margaret Evelyn Orloff, Edna Martens, Elsa Golding, Edna Meinken and Clara Heckerling. Special mention must be made of the artistic work by Edythe Norris, Edna Martens and Edna Meinken, of the vocal department; Elsa Golding and Clara Heckerling, of the piano department, as well as Clara Heckerling, of the composition department.

The first three pupils disclosed excellent voice placement and delivery. Miss Golding was very successful in her artistic and intelligent reading of Liszt's "Hungarian Fantasy," and Clara Heckerling made a favorable impression with her original composition, "Ciaccona," in A minor.

### Annual Lyon Recital

On July 18, at Masonic Hall, Newport, R. I., Mr. and Mrs. Damon Lyon will give their annual musical and dramatic recital in that resort. Among the artists who have promised their assistance are Lydia Lindgren, Rita Haynes, solo dancer; Arthur George, baritone, etc. A percentage of the receipts will be given to the stage women's war relief fund.

*Frederick Gunster*  
**TENOR**

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## "POPS" KEEP BOSTON MUSICALLY ALIVE

Arthur Hackett's Final Appearance "Wagner Night"—Lillia Snelling, Martha Atwood Baker, Mario Laurenti and Stephen Townsend, Also Soloists—Boston Artists Appear in Taunton—Pupils of Mary Tracy Heard—Recital for Red Cross—Musical by Mrs. Glaser and Pupils—Lida Shaw Littlefield Presents Pupils—Arthur Hackett and Willard Flint Leave for Chautauqua—Raymond Havens to Summer in Webster—Other Happenings

The Symphony Hall "Pops," which now have completed the eighth week of a season that is all too brief, not only serve to keep Boston alive musically, but provide refreshing and altogether excellent entertainment. Conductor Jacchia has proved a great success as a program builder, and inspired by his capabilities as a leader, the orchestra has retained its enthusiasm. The past week brought forth a series of brilliant concerts. On Wednesday there was a special program, "Wagner Night," the first two sections of the concert being devoted exclusively to that composer. This evening marked also the final appearance of Arthur Hackett, the tenor, who left the next day for Chautauqua, N. Y., where he is engaged for the month of July. Mr. Hackett sang Lohengrin's "Narrative" and an aria from "La Gioconda." As usual, his splendid performances were a feature.

The soloist on Monday and Friday evenings was Lillia Snelling, contralto, whose appearances at the "Operatic Pops" of last fall are still pleasantly remembered. Miss Snelling sang Bizet's "Agnus Dei," the aria, "Liete Signori," from "The Huguenots," a setting of "Deep River," and Irish and Italian songs. Her voice is rich, powerful and of unusual range. On the interpretative side, her perceptions are clear and her performances intelligent and effective.

On Wednesday evening, the soloist was Martha Atwood Baker, who made her first appearance at these concerts. Her selections were the air, "Il est doux," from Massenet's "Hérodiade," and a group of songs in English, with piano accompaniment. Her voice, a soprano of rare and beautiful quality, is handled skillfully and with excellent taste. The audience responded warmly.

Other soloists for the week were Mario Laurenti, the young Italian baritone, who sang on Thursday evening, and Stephen Townsend, baritone. Mr. Laurenti achieved his usual success, and Mr. Townsend, singing for the first time at the "pops," was decidedly happy in his selections, which he sang artistically and well.

### Prominent Boston Artists Appear in Taunton

Grace Bonner Williams, soprano; Arthur Hackett, tenor, and Raymond Havens, pianist, gave a joint concert re-

cently in Taunton, Mass., in aid of the American Red Cross and the Allied War Relief Association. Mrs. Williams sang the aria, "Il est doux," from "Hérodiade," and a group of songs in French and English. Mr. Hackett's selections included "Le Reve," from "Manon," and songs by Bemberg, Faure, Lenourmand, Chadwick and Salter. Mr. Havens played Beethoven's sonata in E flat major, op. 27, and a group of shorter pieces by Chopin. An audience of more than 600 persons attended.

The Taunton Daily Gazette reported the concert in part as follows:

Mrs. Williams herself was at her best and at the close of her first number, when called to respond to an encore, was presented with two handsome bouquets. Her collection of short songs were delightfully sung and as the closing number she sang inspiringly a verse of "The Star Spangled Banner," the entire audience standing. Raymond Havens, at the piano, contributed much to the pleasure of the evening. A master of his instrument, his phrasing and expression in interpretation were unusually excellent, and those who enjoyed his work last evening will look forward to another opportunity at some future date. . . . Arthur Hackett, tenor, possesses a voice of sweetness and compass which he used in a manner which won him a warm welcome from his audience and his accompaniments were tastefully and intelligently played by Mrs. Hackett.

### Recital by Pupils of Mary Tracy

A number of pupils of Mary Tracy, soprano and vocal teacher, gave an interesting recital on the evening of June 15 at the Hotel Vendome. The program was varied, including selections from the standard operas, ballads, and songs in German, French, Italian and English. The numbers were mostly for solo voices, but there were several duets and concerted works. The character of the performances was not only pleasing to the audience, but reflected much credit on Miss Tracy's method and work. The pupils were Agnes Gibson, Alice Phelps, Anne Nolan, Marie Powell, Mary Kelly, Phrae Herman, Mary Barrett, Mary Lehand and Katherine Plunkett. Margaret Gorham Glaser was the accompanist.

### Recital in Aid of the Red Cross

Edna Schenck, dramatic soprano; Edward Goodman, tenor, and Ralph Smalley, cellist, gave a joint concert on the evening of June 22 at Jordan Hall in aid of the Roxbury chapter of the Boston branch of the American Red Cross. Miss Schenck, a pupil of Pietro Vallini, has an excellent voice, which she uses intelligently. Mr. Goodman is a pupil of Nicola Oulukanoff, the Russian baritone, whose method he reflects. Ralph Smalley, a former pupil of the Boston Symphony Orchestra, is a cellist of unusual musicianship and executive ability. The accompanist was Raffaele Martino.

### Musical by Margaret Gorham Glaser and Pupils

Margaret Gorham Glaser and a number of her pupils gave an enjoyable musicale on June 16 at the Hotel Vendome. The program included the finale from Jadasohn's trio in F major, by Marion Doen, Helen Prescott and Kathleen Piper; songs with violin obligato, by Miss Prescott, and a violin solo by Hazel Curnane. Other numbers, for piano and two pianos, were performed by Mary Arnold Glover, Mildred Fhinney, Beatrice Maurer, Dorothy Stevens and Mildred Curnane. Mrs. Glaser played the second piano.

### Interesting Organ Recital in Malden

Elmer Wilson, a prominent young organist, gave an interesting recital on the evening of June 20 at the First Baptist Church, Malden. He was assisted by Edith Weye Wilson, contralto, and Henry G. Moeller, tenor. The latter is a pupil of Willard Flint, the well known basso and vocal instructor.

### Elizabeth Kinney Hull Goes to Dublin, N. H.

Elizabeth Kinney Hull left this week for Dublin, N. H., where she will conduct a large class in piano during the months of July, August and September. Miss Hull has been located in Boston for more than two years, having come here from Germany five months after the beginning of the war. Prior to that time, she taught for six years in Germany, where her success was considered unusual for an American in that country.

### Recital by Pupils of Lida Shaw Littlefield

Lida Shaw Littlefield, the well known soprano and vocal teacher of Boston and Brockton, presented a number of her pupils recently at a recital in the latter city. The program was interesting, including selections for solo voices, duets, quartets and concerted pieces. The pupils, all of whom performed creditably, were Marjorie Gilchrist, Bernice Richmond, Flossie Skinner, Hulda Underdown, Marion Fouche, Mildred Ames, Alice Sullivan, Edna Philipp, Lulu Heinlein, Blanche Jewell, Helen Thayer, Mildred Perry, Margaret Grace, Emma Walker Chase, Caroline Holbrook, Violet Peterson, Lida Eldridge, Maude Snow Bryant, Alice Howard and Ellen Nelson.

### Arthur Hackett and Willard Flint at Chautauqua

Arthur Hackett, tenor, and Willard Flint, bass, left last week for Chautauqua, N. Y., where they have been engaged as soloists for the month of July, including "Music Week," July 23 to 29. This is Mr. Hackett's second season at Chautauqua.

### Raymond Havens to Spend Summer at Webster

Raymond Havens, the pianist, who recently completed his most successful season, will spend the vacation period

at Webster, where he has a summer home, "Havenshook," on the shore of the famous Lake Chagogaggoggman-changagaggchanunagungamang. He will devote much of his time to preparing a new repertoire for next season. In addition, he expects to go in for the usual summer sports, especially boating, swimming and tennis, in all of which he is something of an adept.

### Marie O'Connell Becomes Mrs. Thomas H. Murray

Marie O'Connell, a rising young contralto of this city, was quietly married on June 27 to Thomas H. Murray. The ceremony was performed by Rev. John F. Cummins at the rectory of the Church of the Sacred Heart, Roslindale. Immediately afterward the couple left for Washington and Atlantic City, where they will spend their honeymoon. Mrs. Murray is a member of the faculty of the New England Conservatory and contralto soloist at the First Church, Boston. V. H. STRICKLAND.

### Mabel Beddoe Will Prepare for Strenuous Season at Muskoka Lakes

Mabel Beddoe, mezzo-contralto, left New York City the end of June for her summer outing at Muskoka Lakes, near Toronto, Canada, where she will spend her time in the open, rowing, swimming, walking, horseback riding, etc.; in fact, in putting herself in good physical condition for her concert and oratorio season next year, which is being booked by Annie Friedberg. In addition to her concert and oratorio singing, Miss Beddoe is known for the charming recitals en costume, which she gave with Cecil Fanning and Paul Dufault.

It is interesting to note that aside from her musical gifts and experience as a singer, Miss Beddoe is an unusually talented linguist, and has had the advantage of musical life and study abroad. Fluency in three languages besides her native English—Italian, French and German—give notable versatility to her programs.

Miss Beddoe will devote somewhat from her summer period of rest, to give a concert, and to sing for the soldiers and Red Cross whenever her services are desired.

In this respect, Miss Beddoe tells interestingly of how on a trip to her home in Toronto recently, she sang for the girls in the munition works: "The machinery stopped; I jumped upon a table, and sang unaccompanied for the girls, to which they responded with the sincerest attitude of enjoyment." So, although ostensibly she may be resting, there will be many appearances for charity.

In glancing through a long list of testimonials to Miss Beddoe's singing, the writer was impressed with the frequent reference to "her beautiful voice of wide range," "faultless intonation," "great charm of style and marked personal beauty," "full, rich contralto," "a contralto with superb vocal equipment," "tone production and finished style which denote the artist," "singing of Old English ballads, a positive delight," "possessed of rare interpretative power."

In this manner ran the critiques which betoken the artist of splendid vocal and musical equipment and the attractive personal background. The season of 1917-18 bears a splendid outlook for the singer.

### Dr. Fery Lulek's Vacation

Dr. Fery Lulek, of the Cincinnati Conservatory of Music, has been spending several days in New York on pleasure and recreation bent. This week Dr. Lulek will leave for the Big Horn Mountains for a long hunting tour, and intends later to go to California for the balance of the summer. His plans include an early fall return to Cincinnati, where he will resume his activities with the Conservatory of Music. Dr. Lulek is projecting a series of twenty recitals during the season of 1917-18, and they are being booked by Ella May Smith, 60 Jefferson avenue, Columbus, Ohio. Dr. Lulek's exceptional vocal gifts and his great reputation as an interpreter insure his audiences a series of memorable musical experiences.

### Pasquale Amato, Fisherman

It will be practically impossible to reach Pasquale Amato, the Metropolitan baritone, by telephone these days, so occupied is he spending his time on Long Island Sound, which is in front of his home, fishing.



A LAND AND SEA ADMIRER OF THE MUSICAL COURIER. Leonore von der Lieth, the well known soprano and composer, recently came East from Los Angeles. In the above picture, she is seen on board a steamship bound from Los Angeles to San Francisco. Miss Von der Lieth, it will be seen, carries a copy of the MUSICAL COURIER.

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## GIORGIO SULLI ADVOCATES RIGID EXAMINATION AND STRICT LAW FOR TEACHERS OF SINGING

New York Vocal Master Expresses Practical Views on Development of Voice

Over in the barn-like structure which is shown to New York visitors as the home of the greatest opera company in the world, the Metropolitan Opera House, there are many studios where teachers of voice and of instruments, spend their time teaching the young musical idea how to shoot—or rather how to sing or play. One of the most interesting of these studios is that of Giorgio M. Sulli, the vocal maestro, who in addition to his thirty-six years of pedagogic work, was for many years a conductor of grand opera and one, it may be added, whose excellent work caused him to be much in demand. The walls of his studio are covered with an interesting collection of pictures, some of them from world famous people, bearing flattering dedications to Maestro Sulli. There are also some of his former pupils and of those who are now studying with him. There is one of which he is especially proud and that is a frame containing eight portraits of Martha de Lachmann, who is achieving great success in Italy under the name of Marta du Lac. A few weeks ago the MUSICAL COURIER published some press comments regarding her work in "Trovatore," which united in her praise, and that, too, when the audience was one of the most critical to be found in Italy.

"There," declared Mr. Sulli in the course of a recent interview, "is a proof positive of what intelligence, strong will power and good preparation can do. It was in May, 1913, that Miss de Lachmann was taking a daily lesson from me, and I was just preparing her for the stage action of 'Cavalleria Rusticana,' 'Pagliacci,' 'Trovatore,' 'Aida' and 'La Forza del Destino,' when Antonio Ferrara, who was giving a short season of opera at the People's Theatre, called me up on the telephone to ask if I had some pupil ready to sing in 'Cavalleria' and 'Pagliacci,' as the soprano scheduled had been taken suddenly ill. The performance would take place that same evening, and owing to the fact that the company was out of town and would arrive only just in time for the performance, there would be no opportunity for a rehearsal. Without any hesitancy I replied that I had such a pupil, and so it was arranged that Miss de Lachmann would sing the roles that evening. "I went back of the scenes when I arrived at the theatre, thinking to assist her with some suggestions. What was my surprise and delight to see her acting with all the sangfroid of an experienced artist. And she sang equally well. So delighted was every one in the audience that she had great difficulty in convincing any one that it was her first real operatic experience. And read here what she wrote on her pictures, 'In memory of my debut, with fondest appreciation, from your ever faithful pupil' and 'I wonder if Maestro Sulli was pleased with my success as Santuzza.' Pleased? Of course, I was, as only those who have enjoyed a similar feeling of pride can appreciate.

"This experience seemed only to whet her appetite for work, and every day, in addition to her lesson with me, she worked for two hours with an accompanist, studying and memorizing no less than twenty-two roles. She also studied the Italian language so diligently that when she departed for Italy she could speak it with the fluency of a native.

"In all my career as a teacher," continued Mr. Sulli, "I have had few pupils who were her equal for diligence, patience and perseverance. I remember that she practised for more than two months the aria from 'Semiramide' in order to be able to sing those coloratura passages to perfection, and the success she achieved at a metropolitan hearing of this number showed that her efforts were not without reward. Then, too, she worked very hard to obtain a perfect control of her breath, and I am quite free to confess that I believe there are few sopranos who are able to sing the aria from the fourth act of 'Trovatore' as she sings it. I gave her many coloratura arias to study, such as those from 'Traviata,' 'Rigoletto,' 'Romeo and Juliet,' etc., and so well does she sing them that many people judge her to be a coloratura soprano. In fact, I believe that all voices must be cultivated to sing the most difficult music, the so called florid music. One of my former Italian pupils, Elvira Montesoro, was able to sing the leading roles in 'Lucia di Lammermoor,' 'Aida,' 'Rigoletto,' 'Gionconda,' 'Trovatore,' 'Traviata,' 'Elixir d'amore,' 'Norma,' the role of Filina in 'Mignon,' etc., achieving marked success in each by reason of a voice of exceptional power and flexibility.

"Most certainly I believe that in order to become a great singer, one must work hard, even though gifted with a good voice. I think that the selection of a teacher is the hardest task for a student to undertake. The world is crowded with amateur teachers, who have not the experience, the knowledge, the self reliance, the intuition, and the other necessary qualities which go to make up the really good teacher, one who is able to direct the path of his pupils to success. Sometimes, when I hear students who have worked for a number of years with one of these so called teachers (bosh!) I wonder why our profession could not be subjected to rigid examinations by a federal or State board of examiners and make it a strict law that any one who wants to teach singing must have a regular degree like that required for a physician. I have found many young singers whose voices have been ruined by these fake teachers. In many instances they were wrongly classified, in others they had been taught to breathe incorrectly; and still others were making terrific efforts to reach high notes which were not at all developed or were produced in falsetto. Some students who imagined themselves ready for grand opera had studied their roles as originally written, spending precious time in learning what is generally cut out or ending their arias as written, ignoring cadenzas and traditional effects. They had little knowledge of the use of the diaphragm, of the epiglottis, of resonance, of the production of the voice, of relaxation, and, in fact, many of them looked utterly amazed when I mentioned such words to them.

"No, I do not advocate the study of physiology," Mr. Sulli answered in response to a question, "although it could

help intelligent students greatly in many ways. I think it is the duty of every teacher to explain to pupils the right and wrong use of the vocal apparatus, the cause of some faults of the voices, the best way to obtain not only the relaxation of the muscles which otherwise make incorrect singing, and the intelligent use of the mind, which can only coordinate all the factors of a good artistic production of the voice when made to work so that it is rendering human feelings according to the ordinary expression used in speaking or reciting."

After giving striking illustrations of the phrases intended to express love, terror, detestation, supplication, adoration, desperation, etc., in a most impressive and artistic manner, he continued:

"I cannot imagine a real teacher of singing whose sacred duty it is to form artists and cultivate the minds and souls of his pupils, lacking a thoroughly artistic temperament and a thorough artistic education, united with a perfect knowledge of the human passions. Modern operas require a dramatic artist rather than a singer, and it is of course essential that one should be well prepared to give the audience not only good singing, but a true characterization of the role he represents. Formerly people were enthusiastic over thrills and gorgheggi, but the public today wants to be moved by the art more than anything else. Many people declare with great emphasis that modern singers cannot reach the perfection achieved by singers in the past. I am equally sure that those same singers would be found utterly lacking if they were to appear in modern operas before a modern audience."

Just then a knock at the door put an end to this interest-

## FELLOW ARTISTS!

Americans and foreigners, who have enjoyed the protection of America and benefited by the conditions there during the last two years, while the rest of the world was suffering

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Unit" of Membership and Special  
Fund Committee.

ing talk, and Maestro Sulli admitted one of his pupils, Juanita Grosse, of Texas. During the winter Miss Grosse teaches Latin in the high schools of Lockhart, Texas, and spends all her leisure time in the study of the voice.

"For four years I have studied voice with reputable Southern teachers," declared Miss Grosse with that characteristic Southern drawl which holds such a fascination for most Northerners, "but no one seemed to be able to find out exactly what my voice was. I did not know how to sing, but since coming under Mr. Sulli's guidance I have at length obtained a full idea of singing and of correct breath control. You cannot know how very happy I am, for I have sought this knowledge for so long and only just found it. You see, I have only had three lessons with Maestro Sulli and already I feel that I can sing at least five more high notes than when I came."

"Yes," affirmed Maestro Sulli, "she is now able to sing the entire lyric soprano range."

In answer to a question Miss Grosse laughingly continued: "I have decided to stay here and study during the summer with Maestro Sulli, and even if it is necessary for me to return to Texas this winter some day I am coming back to stay and devote my entire time to the study of voice."

This same feeling of grateful appreciation seems to be a characteristic of Sulli pupils, especially those who have entered upon a professional career.

### Raffaelli Pupils in Recital

The singing and piano pupils of Cherubino Raffaelli gave an interesting recital on Tuesday evening, June 26, at Aeolian Hall, New York. The assisting artists were Hylda

Grant, E. Bani, José de Huarte, N. Laucella, A. Bimboni and Estella Sparks.

Mr. Raffaelli opened with an organ selection of "Ave Marie" from "Otello," which was followed by "Ciel! Azur!" from "Aida," sung by Katherine Reynolds, a young woman with a pleasing voice of unusual richness, especially in the lower register. Her diction was clear and she sang all of her numbers with intelligence. M. Antonio, a bass-baritone, displayed a good voice in the "Drinking Song" from "Hamlet" and "Pari Siamo" from "Rigoletto." Enrico Bani, still another of Mr. Raffaelli's pupils, was successful in his rendering of "E il Foglio lo Segnerò" (Gomes).

Florence Cohn selected the Grieg sonata, op. 7, in which to display her capabilities as a pianist. Miss Cohn's playing showed no mean degree of technic, good style and feeling. As an encore she gave a delightful little number.

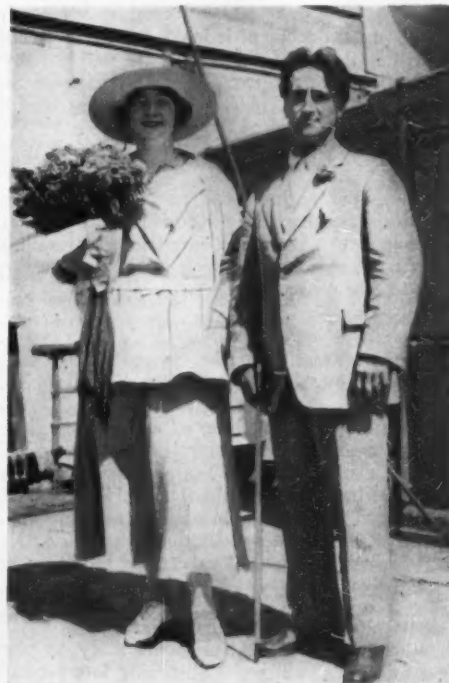
The concert on the whole was praiseworthy and was enjoyed considerably by the fair sized audience.

## Work of Musicians' Club of New York Army and Navy Comfort League

The Army and Navy Comfort League of the Musicians' Club of New York has been steadily developing its sphere of usefulness ever since its inception. At a council held to consider the ways and means for taking part in the work to be done by the nations, it was decided to form a band of mercy among musicians. The first move was to start a fund, to which each of the members present subscribed. This enabled them to purchase materials to be made into garments conducive to the comfort of those men who were enlisting in the army and the navy. This fund has been increased by contributions of money and by the sale of tickets to some entertainments that were given in the club rooms for that purpose. Through the generosity of one of the club members, some bolts of cotton flannel and some thousands of buttons have been presented to the league, and more have been promised. The Red Cross has been the recipient of sundry packages of garments made from those materials, and more will follow. There is a reserve fund of ready money and sufficient wool and other materials on hand to warrant a call for more workers. Only those taking an active part in relief work have any conception of the dire need for it. It is well known that musicians are not slackers, for they are always to the fore in all charitable undertakings; they are only to be informed that there is work for them to do at the cool, comfortable club rooms at 62 West Forty-fifth street, New York, to insure a ready response to this call for aid.

However small the contribution, in whatever form it may take, either in service or funds, it will be gladly welcomed by the committee of women who are devoting their time and energies in trying to arouse and stimulate the loyalty and patriotism of their colleagues into action for the benefit of the sufferers from this conflict. The committee does not purpose to confine its activities to sewing, knitting and bandage making. It is formulating plans to have a roll call of those members willing to help to give entertainments for war sufferers.

A member of the committee of the Army and Navy Comfort League will be present at the Musicians' Club rooms at 62 West Forty-fifth street, on Tuesdays and Fridays, from 10 until 6 o'clock, to give detailed information. Telephone, Murray Hill 8392.



ANNA FITZU AND HIPPOLITO LAZARO ABOUT TO EMBARK IN SEARCH OF NEW ARTISTIC WORLDS TO CONQUER.

Miss Fitzu returns to New York this week, after having appeared with great success in opera in Caracas, Venezuela. One of her most decided triumphs in this southern city was in the title role of "Tosca," which she sang three times within a period of ten days. This was at the request of President Gomez of that republic, for whom a special performance of "Aida" had been arranged, but who, when he was formally invited, desired the work changed to "Tosca" with Miss Fitzu.



# MUSICAL COURIER

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

"I See That"—this statement is for the benefit of those thousands of readers who always turn to that department first—is on page 24 this week.

William Winter and Sir Herbert Beerbohm Tree passed on within three days of each other—two great figures of that theatrical world which in so many ways is closely allied to the musical one.

At the present moment it looks extremely doubtful whether the St. Louis Orchestra will continue in existence next season. The wealthy citizens and the musical public seem unwilling to raise the required guarantee fund of \$77,000.

Whatever the merits of the case, the strife within the Oratorio Society of New York is most regrettable. Feeling runs high and the outcome may well be a split in the old society which is likely to resolve itself into two separate bodies.

The main attraction at the Grove for this summer's meeting of the Bohemian Club, San Francisco, will be a Chinese drama, "Fah Yen Fah." The work is said to be something of a departure from those previously created for the yearly Jinks of the Bohemian Club. Charles Templeton Crocker has written the book, and Joseph D. Redding has this time changed his usual role of librettist to that of composer. Mr. Redding was the librettist of "Natura," for which Victor Herbert wrote the music.

The new movement for American opera, extensive notice of which appears in the story on page five of this issue, will be of absorbing interest to a great many musicians and music lovers in this country. If the ambitious plans of the projectors are realized—and there seems every reason to believe that they will be—it means something of incalculable value to American music and tremendous encouragement for the native composer. Incidentally, the name of Max Rabinoff, appearing as a member of the National Committee on Organization, may suggest to some of his rivals that the enterprising

impresario is neither dead nor even asleep, although little has been heard from him since the close of last season. The inclusion of the name of Lee Shubert in the same list also suggests the smoothing over of many difficulties in booking which traveling opera companies heretofore have encountered in this country.

Paderewski was given a degree last week by Yale University. So far as representing dignity and sobriety in musical art, and real cultural and educational tonal achievements, Paderewski was not the best pianistic selection by Yale. That institution might have displayed greater insight and fairness by giving a degree to Godowsky or Bauer.

According to the Philadelphia Public Ledger the saxophone "bridges the gap between musical comedy and symphony." We felt that there was some sort of gap between musical comedy and the symphony, but we did not know what the connecting bridge was. Thanks, Public Ledger, for your saxophonic solution of the problem that has bothered us ever since we had to hear Brahms' E minor symphony and "The Spring Chicken" in the same week. If we had only had the sense to play the saxophone during the interval what a lot of cr-r-r-uel suffering we would have missed! But what about the neighbors?

A special committee has recommended to the directors of the California Music Teachers' Association that all clubs in California stimulate and encourage the giving of public concerts, and that they encourage local artists of American citizenship, or at least such artists as are citizens of countries not now at war with the United States. The reasons given by the committee were that many artists performing in the United States have sent, and are now sending, large sums of American money to assist nations in conflict against us; also because "we have great American artists who stand equal to many of the foreign artists, and this is the time of all times when we have an opportunity to demonstrate the great value of American talent and to show to our people and the world that, musically, we are second to none."

Two Sunday nights ago at Willow Grove, just outside of Philadelphia city limits, more than 15,000 people gathered to hear Victor Herbert and his orchestra. But inside of Philadelphia city limits there are some "friends of the Sabbath" who raise their hands in holy horror and cried out, "No Sunday music—'twould be but an entering wedge for desecration to the Sabbath!" So Leopold Stokowski and his Philadelphia Orchestra cannot give Sunday concerts. What is the use of commenting on a situation like this? In any other city of Philadelphia's importance it would be impossible, and it gives a lie to the municipality's popular name, "the City of Brotherly Love." There is nothing brotherly and nothing lovely in prohibiting good music on a Sunday.

The MUSICAL COURIER would like to have it understood that the music editors of the daily papers, or the editors of the other musical journals, are welcome to use the exclusive news stories which appear in nearly every issue of the MUSICAL COURIER; for instance, the detailed story of the Artists' Opera Association in the issue of June 21—the most important opera story for many moons—which had already been overshadowed in an exclusive story published May 31; and many, many others. The MUSICAL COURIER always takes pains to give due credit when, for any reason, a story is drafted from some other paper, and it appreciates, but does not insist upon, similar courtesy in the use of its stories. One thing that saddens our hearts, though, is to see a MUSICAL COURIER story reprinted as news by one of the daily or Sunday papers a month or more after it has appeared in our columns. For instance, the story about the season at Buenos Aires this summer, which was printed in a New York Sunday paper on June 24. It might just as well have been there on Sunday, May 6, for the MUSICAL COURIER carried the whole story in the issue of May 3; besides which the one real "news" bit—that Charles Hackett, an American tenor, had been chosen to create the principal tenor roles in both important novelties of the season, Mascagni's "Lodoletta" and

## SEND IN YOUR COUPON

The coupon printed on page 23 of this issue appears for the last time this season, and on another page there will be found the Musical Courier's annual Summer Directory of Musicians. This directory will be printed regularly in each issue from now until September. This is the Musical Courier's free service to its readers, and they are heartily invited to take advantage of it. It is well worth their while to have their names on the list, and there is absolutely no expense attached to it.

Puccini's "La Rondine"—first announced in the MUSICAL COURIER for May 10, was apparently unknown to the writer.

Several weeks ago the MUSICAL COURIER published a notice to the effect that the Matinee Musical Club of Philadelphia intends to devote its 1917-18 season entirely to programs of American composers. In the article in question an unfortunate slip was made, and the MUSICAL COURIER asked American composers to send their manuscripts to Germantown, Pa., instead of to Philadelphia. The time for receiving works has been extended by the club to September 1, and the correct address to which to send compositions is 201 Bellevue-Stratford Hotel, Philadelphia, Pa.

William B. Murray, the able critic of Brooklyn Life, recently had an excellent article in that paper, taking up and refuting the statement made by an irresponsible writer on music to the effect that Jean de Reszke's success as a teacher had been notably less than that as a singer. Mr. Murray very rightly states that Jean de Reszke can point to a list of successful artists such as no other teacher of the day can show, including such names as Selma Kurt, Vienna; Salzmann-Stevens, Johannes Sembach, Heinrich Knotte, Leo Slezak, May Peterson, Oscar Seagle, Vernon Stiles, Bessie Abbott, Louise Edwina, Olive Fremstad, Kirkby Lunn, Lucille Marcel, Genevieve Vix, Marie Rappold, and numerous others. Mr. Murray also mentions the fact that a number of de Reszke's artists who achieved initial success went back very markedly later on, after they decided they knew it all and that there was no need of going back to the maitre for further coaching. It is true that the position of Jean de Reszke as a teacher has been less conspicuous in the public eye than was the position of Jean de Reszke, for a long time the popular tenor of the world. But with such a list of artists to the credit of his instruction Mr. Murray is quite right in contending that his success in the teaching profession is scarcely less notable than that which he achieved as an artist.

## SLACKERS IN MUSIC

The MUSICAL COURIER's remark, in some recent "Variations," "There are those members of the chorus who merely open their mouths and let the others do the singing," reminded an old subscriber of something that occurred many years ago in Honolulu. It was when the Hawaiian Islands were a kingdom, ruled by Kamehameha IV. He lived in a real palace, was a fine specimen of his race, had been educated abroad, and was a dignified, cultivated man. It was the custom to give balls at the palace on special occasions, when all the official representatives of foreign countries, together with the foreign population of Honolulu, assembled. The palace had a wide hall going directly through the house and the band was stationed at one end of this hall, the dancing being in an adjoining room. One evening the band seemed rather larger than usual, but nothing was thought of it until quite late. Either the leader of the band thought the joke too good to keep to himself, or some bright eyed young person saw the non-players, but the word went about that two or three of the men were "mute." They all held musical instruments in their hands, but were only going through the motions of playing. Not a sound did they make. They had paid the leader to let them be in the band so they could say they had been to the palace and seen the celebrities. The poor men became so embarrassed when all the dancers or promenaders paused before the band stand and looked critically at them, that they turned a beautiful brick-red color and would have been only too glad to retire from their public position.



# VARIATIONS

By the Editor-in-Chief

## Attending a Convention

Follows our series of notebook recollections of the thirty-fifth annual convention of the Ohio Music Teachers' Association, held in Cleveland, Ohio, June 26, 27, 28, 1917. These notes are purely reportorial and generally lacking in deliberateness and coordination:

The programs include no social features. The opening audience seems to number about 450. Conclusion: the 450 (serious looking men and women), mostly young, have foregathered for practical work and not for merrymaking.

Cleveland has grown into a marvelous city since our previous visit there about four years ago. Its population now is about 800,000. Seventy per cent. of it is foreign born, or born of foreign parents. Nevertheless, Red Cross week netted \$5,000,000 in Cleveland, next to New York the largest contribution of any American city.

Iron, steel, shipping, machinery, oil refineries, wonderful Euclid avenue, new skyscrapers, beautiful residences, the park system, the Lake residential section and water views, the public buildings (Cleveland was the first city to group them in a "civic center"), the unique arcades for shops, the very impressive and extraordinarily tasteful department stores, the lovely Museum of Art (one of the most poetical examples of architecture in the United States), the homes of John Hay, Mark Hanna, John D. Rockefeller, James A. Garfield, Tom Johnson—that is our sum total impression of vital, throbbing, progressive Cleveland.

Lacking sense to remember the one hour difference in time between Cleveland and the East, we reached the convention gathering (Hollenden Hotel) at 10.30 a. m. instead of 9.30 a. m., and, greatly to our chagrin and regret, missed President Wilson G. Smith's opening remarks and Adella Prentiss Hughes' address, "Education of an Audience." We felt worse when we were told how much enthusiasm both speeches had aroused.

We always have admired Wilson G. Smith at long distance, through knowing his melodious music, reading his incisive critical writings in the press and exchanging correspondence with him on many topics, musical and general. We had come to look upon him as a merry wight and an exceedingly shrewd and capable one.

On one occasion many years ago we alluded to Smith as "the American Moszkowski." A Chicago musician asked thereupon: "Would you call Moszkowski the European Wilson G. Smith?" We answered that we would not, for there is only one Wilson G. Smith.

Mrs. Franklyn B. Sanders, of Cleveland, told tersely of the work of the Fortnightly Musical Club, and showed interestingly on a chart the number and the variety of concerts and other musical benefits bestowed upon the city by the F. M. C. It is one of the most practical and successful organizations of its kind and believes in fostering home talent beside encouraging the visits of outside artists.

Ella May Smith, that devoted, energetic and spiritual worker and uplifter in club music in this country, spoke on "Federated Clubs" and emphasized again the significance and value of the N. F. M. C. assistance in the great tonal cause of America.

In "Music Club Settlement Work" Mrs. Nathan B. Marple, of Columbus, contributed a paper of unusual content. It explained the work (invented by Ella May Smith) through which the club members give music lessons at charges of 15 and 25 cents, respectively, to poor children and adults in the working districts. Hundreds have availed themselves of this fine form of musical philanthropy.

Prof. F. A. Tubs, of Bryan, had "Standardization" as his topic. He made a strong point when he declared that "standardization of teachers never can be done through legislation—nothing really worth while can be legislated."

The first music of the convention came when Muriel Abbott (a Sevcik pupil), lately settled in Cleveland, played two violin solos, most admirably accompanied by Mrs. Sol Marcossou. Miss Abbott's intonation suffered from the tropical heat of the hall, but she revealed musical confidence and good bow and finger control.

A suave, well made, lightly romantic, two piano suite, op. 17, by Rachmaninoff, brought forward Betsy Myers and Carl Riemenschneider as the performers. It was one of the best piano ensemble readings we have heard, the players being in final accord as to pedaling, tempos, dynamics, phrasing, and tonal colorings. Delightful technical facility an extreme refinement in conception were other features that aided in scoring rousing success. Riemenschneider, a Leschetizky pupil, is a sought after and well paid Columbus pedagogue.

M. H. Hanson, the manager, and Emma L. Trapper, publisher of the Musical Blue Book, were New York visitors at the convention.

## Public School Music

Chairman J. Powell Jones, of Cleveland, gathered around him a forceful array of speakers for



THE CLEVELAND MUSEUM OF ART AT WADE PARK.

the conference on public school music. Walter H. Aiken, of Cincinnati, supervisor of school music there, outlined the system in vogue in his city and cited its successful applications. He told us that the principal aim is "to create in the children (beginning at five years) a longing for music," and that "every teacher of music in the Cincinnati public schools must be able to sing and play the piano." Mr. Aiken estimated that there are about 1,000 music teachers, all told, in Cincinnati.

How to use standard and laboratory tests in estimating children's musical imagination, pitch discrimination, perception of time intervals (time sense) was explained clearly and instructively by Prof. R. H. Stetson, of Oberlin. He said that the best set of tests were in use now at the University



THE SUPERIOR ARCADE, CLEVELAND.

The Superior Arcade was built in 1890 at a cost of \$850,000. The building is four stories high and consists of a series of stores and offices.

of Iowa. Professor Stetson regards pitch, rhythm, melody, and harmony, the great fundamentals of musical ability, and at Oberlin he and his associates are endeavoring to contrive new test methods to determine along those lines.

Most of the listeners at the public school conference were women. It struck us anew that in their hands lies the ground work of the musical future of America, and they are conscious of their mission, which they take seriously by seeking the most thorough courses and kinds of self preparation.

The proceedings never were dry, what with President Smith's humorous introductions and interpolations. His kindly and irresistible way of tapping a speaker on the shoulder and announcing "Time's up" aroused storms of merriment even from the interrupted lecturers.

Walter Gilewicz, of the Cincinnati College of Music, commenced the evening concert with a

Beethoven-Brahms-Chopin group. Later he played Liszt and the Schultz-Evler "Blue Danube" paraphrase. Gilewicz is a pianist of solid musical attainments, whose technic is not used for display purposes only, and who has a very appealing tone in cantabile. A certain emotional deliberateness at times, and an occasional undue hastening and constructional breathlessness, offer a peculiar paradox in the Gilewicz presentations. The Metropolitan Quartet (Messrs. Selby, Parker, Samuels, and Lane) sang sympathetically, particularly in Victor Harris' "Moon of Roses," and W. G. Smith's "If I But Knew."

A true treat was the reading of the Frank A. Minor piano and violin sonata, by Mr. and Mrs. Sol Marcossou. Through much public work in ensemble they have reached a rare stage of musical agreement and matured, polished, and authoritative interpretations are the result. Mr. Marcossou has the solid musical foundation acquired through his Joachim training and it shows in his smooth phrasing and his well directed technical mastery. Mrs. Marcossou is a worthy partner in her earnestness and temperamental discretion.

## Second Day Adventures

A convention of the American Whist League was going on at the Hotel Statler. We looked in at the large gathering and marveled at the devotion of all those persons to such a bloodless and breadless art.

Adella Prentiss Hughes, of Cleveland, pianist, clubwoman, musical manager, and participator in municipal affairs generally in her city, is one woman in a million. Some years ago, when we first met her, and engaged her in a discussion relative to the need of a first class Cleveland Symphony Orchestra, she amazed us with the mastery and resourcefulness of her arguments in favor of the current Symphony Orchestra Course, managed by Adella Prentiss Hughes, whereby Cleveland was enabled to hear practically all the big symphony orchestras of the country at an expense to the subscribers and guarantors infinitely less than the cost of maintaining an organization of their own. In the meantime, Mrs. Hughes' course has just finished its sixteenth season, and during the years Cleveland has heard the Boston, Chicago, Cincinnati, New York Philharmonic, New York Symphony, Philadelphia, Pittsburgh, and Russian Symphony Orchestras, and eight choral and dramatic organizations, in 128 concerts. All the well-known traveling soloists have been presented with the orchestras. Aside from the standard classics, Cleveland has heard symphonic works also by Balakirew, Borodine, Bourgault-Ducoudray, Bruneau, Chadwick, Carpenter, Chausson, d'Albert, W. Damrosch, Debussy, Delius, Dukas, Elgar, Enesco, Glazounow, Grainger, Hadley, Herbert, D'Indy, Humperdinck, Ippolitoff-Ivanoff, Kalinnikow, Lalo, Liadow, Liapounow, Mahler, MacDowell, Paderewski, Rabaud, Rachmaninoff, Ravel, Reger, Reznicek, Rimsky-Korsakoff, Scheinplug, Strauss, G. Schumann, Sibelius, Smetana, Stock, Strube, Svendsen, Van der Stucken, Wallace, Wolf-Ferrari, Weingartner, Fibich. It is an astonishing record.

Mr. and Mrs. Hughes drove us through interesting parts of Cleveland and we had the honor of dining with them at their beautiful home in Florentine villa style, with parklike surroundings. We were amazed anew at Mrs. Hughes' grasp of business, municipal, and national affairs, and as we listened to this keen, handsome and brilliant example of her sex, we reflected mentally, and with pride on the development of the modern American woman, and on the limitless opportunities which had been opened to her here through her own initiative and ability.

One point which struck us particularly at the June 27 voice conference, was that some of the speakers on vocalism could not be heard beyond the first few rows of listeners.

Felix Hughes was one of those who could be heard distinctly everywhere and he delivered some important impromptu remarks on breathing and tone production, remarks so direct, logical, and illuminative, that we urged Mr. Hughes to amplify them later and let us publish them in the MUSICAL COURIER, an invitation which this excellent voice trainer and coach was prevailed upon to accept. Mr. Hughes' talk revealed that tone quality is not merely a matter of arbitrary rules and set directions, but largely the vocal expression of one's own mind and emotional nature. "Most persons," said Mr. Hughes, "base their tone-production on the idea that they must produce sad tones in sad songs, and gay tones in gay songs." He explained also that



"ability in vocal breath control does not mean only the power to emit a long and steady stream of air. If that were so, pugilists and other athletes with tremendous lung capacity, ought to be our great singers." We became much interested in Mr. Hughes' line of thought and eagerly accepted his suggestion to go to his studio for the purpose of hearing one of his pupils, Allen McQuhae, a young tenor. This singer exemplified strikingly the points made by Mr. Hughes in his discourse and stamped him, to our mind, one of the country's most common sense, practical, and efficient instructors of vocalism. The McQuhae voice, by the way, is of rare silvery quality, and as it is backed by brains, feeling, and attractive personality, the concert field soon will know him well—unless conscription gets him.

Harper Garcia Smyth believes that vocal study should be begun at an early age. He gave examples from the lives of great singers. Also he made a vigorous protest (much applauded) against the practice of doctors to remove tonsils and adenoids without considering whether or not the patients are singers. "Tonsils and adenoids," proclaimed Mr. Smyth with dramatic earnestness, "have as definite use in the human system as hands or feet."

Throughout the convention speakers frequently alluded to the "orchestra." We never could make out why they pronounce it that way, and, on the other hand, why they nearly always say "Paganini" for Paganini.

Mr. and Mrs. Frederick Stock and their daughter visited the convention. They were passing through Cleveland by motor, enroute to their summer retreat at Lake George, N. Y.

There was much disappointment at the absence of Bertha Baur, head of the Cincinnati Conservatory of Music, who was expected to take an important part in the convention proceedings.

Raoul Laparra, introduced eloquently in the typical Smith fashion, played his piano suite, "Spanish Rhythms," which made such a hit that he had to add two encores. The second, a "valse lento," appealed to us so strongly that we asked about its publisher, who proved to be Costallat, of Paris. Ricordi carries the "Spanish Rhythms," and we advise pianists to get them—also to hear Harold Bauer play them. However, Laparra's performance was a fascinating and convincing one. He is literally a musician to his finger tips. His sensitiveness to rhythm is exhilarating. The "Paseo" of the suite is a bullfighter's march, but it is counterpointed and fugued in the most approved Bach style. Laparra won the Prix de Rome in the year when Ravel was one of the competitors. Of course, you all remember that Laparra's music drama, "La Habanera," was given by the Boston Opera several years ago.

The Cleveland Press, June 26, prints a picture of and an article about Fred. W. Lange, for thirty years a violin maker in that city. Mr. Lange is quoted by the Press as saying: "Violins are like men. One is a big, blushing fellow. Another is like an old philosopher, full of deep tones. A third is a soft voiced woman. I never forget a good violin. Four years ago I heard Eugen Ysaye, and the tone of his violin still is in my mind."

A recital for two pianos gave us Louis Victor Saar and Philip Werthner (both of Cincinnati) in persuasive performances of Grieg's "Butterfly" and Seeböck's "Minuet à l'antique," arranged cleverly and attractively by Mr. Saar, and Grieg's first "Peer Gynt" suite, very skillfully adapted by Mr. Werthner. Mrs. Del Kendall Werther added temperamental versions of Saar's Browning song cycle, op. 74, a set of deeply felt and successfully expressed lyrics in the well known resourceful Saar manner.

Contrary to our expectation, the organ conference was a spirited and up to the minute session. Dr. George Andrews, of Oberlin, hit the nail on the head for us when he said that at church services dullness in the organ part is the one inexcusable thing. "There ought to be life and reality in church playing and repertoire," was Dr. Andrews' parting shot.

Prof. Edward Dickinson, of Oberlin, laid stress on the spiritual quality of organ tone, and asserted that because its peals arouse the highest kind of emotion, the organ contributions are as essential at church services as those of the minister. "The organ suggests ideas of eternity and infinity and inspires the spirit of religion," is the way Professor Dickinson put it eloquently.

Cidnee Hamilton, of Cleveland, was on hand with stirring and enlightening words on the function and possibilities of the organ as an adjunct of the film

theatres. Mr. Hamilton is a famous practical expounder of his views.

In the Cleveland Plain Dealer (June 28) we found nothing about the convention, but a thirty line telegraphed article, with six lines of headline, about the discovery in Wheeling, W. Va., of a skeleton with horns and a long tail, resembling the "Old Boy" himself.

"Photographic Study of Sound" sounded a bit pedantic to us, but to our complete surprise we were enthralled by Prof. Dayton C. Miller's (Case School of Applied Science, Cleveland) lecture, illustrated with unique screened pictures, including some he had made of the very vibrations in the voices of Tetrizzini, Amato, Caruso and others. Professor Miller uses all kinds of weird apparatus and explains it and also his theories and discoveries, not in the dreaded professorial way, but in every day English, delivered unctuously and with humor.

Louis Victor Saar has been chosen 1918 president of the O. M. T. A. and Ella May Smith its vice-president. Next year's convention is to be held in Cincinnati.

Mrs. C. D. Williams, Maurice Koessler, Frederick Goerne and W. K. Breckenridge (piano), constituting the Oberlin Quartet, achieved a strong success with a Mozart divertimento and the Jongen quartet, op. 23. The Oberliners command a high degree of ensemble, a particularly appealing tonal fluency, and unusual buoyancy in delivery.

Lest we overlook the mention, let it be said here that we heard the Philharmonic String Quartet, of Cleveland (Messrs. Marcossion, Rychlik, Johnson, Heydler) and noted the very warm approval they received from the audience after renderings of Beethoven (op. 18, No. 4), Gliere, Borodin and Ippolitoff-Ivanoff. The Philharmonic is the pioneer chamber music organization of Cleveland and under the Marcossion leadership has introduced that city to all that is best in the quartet literature. The four players excel in tonal balance and proportion, in perfected outlines, and in that calm musical outlook which only years of quartet experience bring in their train. At the first violin desk Sol Marcossion is a tower of strength.

A program of piano music, done by William A. Becker, of Cleveland, attracted a large audience. He did the Beethoven sonata, op. 53, Chopin pieces, a Becker barcarolle, and Rubinstein staccato etude. We heard Mr. Becker a few years ago and had occasion then to commend his virility, his agile fingers and supple wrists, and his undeniable earnestness. He has been broadening and deepening his art since then and his hearers of the other evening listened with respect and applauded with gusto. We heard many of them, as they crowded about him in post-concert reception, express verbally their very enthusiastic appreciation. Becker retains the flowing locks and flowing necktie of yore, and continues to look like a figure from the pages of Murger.

Rachel Freese-Green, of Cleveland, the noted prima donna of the Chicago Opera, aroused further spontaneous applause outbursts with her artistic and stimulative singing in songs by Rogers, Wolf, Huhn, MacFadyen and a "Pique Dame" aria by Tschaiakowsky.

J. H. Beck's sextet for strings (Philharmonic Quartet and Messrs. Beck and Eiler), a well made, melodious and extremely dignified composition, closed the Wednesday evening program fittingly.

#### Ende vom Lied

When Wilson G. Smith, who is not tall, used to study with Moszkowski, the latter placed a thick manuscript on the chair and made the young American sit on the volume. "Please notice," said the mischievous Moszkowski, "that you are sitting on an immortal masterpiece. That manuscript is my first piano concerto." The work never was published.

George Washington II, had a pleasant little experience with Wilson G. Smith, when the eminent declarer of American independence in music delivered his declaration in Cleveland. "What did you think of my lecture?" asked George. "All I can remember of it," answered Smith, "is that Patti appeared to have patted you on the head, that you spoke most of the time about European artists and that you said not one thing helpful, suggestive, or stimulative to the American musician."

Theory came into its own on the final morning of the convention when Carl Grimm's paper started the proceedings. He made clear the necessity of having uniformity and governing laws in harmony, and added a plea for the extension of the

laws used hitherto, which are antiquated and to which modern music does not conform. In the same vein was the essay of Louis Victor Saar, who went a step further, however, and presented a vital technical analysis of old and new harmonic styles, pointed out faults and virtues, showed how to widen the boundaries of modulation, obtain contrasts, blend colors, etc.

Coupe Campanini and Peach Melba, on the Hotel Statler menu, seemed to be especially appropriate delicacies during convention week.

How a pig escaped from a box while in transit at the Erie station, was told in a seventeen line story in one of the local morning papers which printed not a line about the works by Cleveland composers, heard at the convention. Other papers, which displayed similar indifference toward the musical endeavor, printed an excellent description of a fat men's race given by the City Outing Club at Lake Chippewa; published splendid recipes for making okra soup and tapioca pudding (not that a good okra soup and a tasteful tapioca pudding are to be underestimated); detailed graphically the championship fight at Dayton between Ted Lewis and Jack Britton; and did not forget delectable front page descriptions of how Cocchi choked Ruth Cruger to death and buried her body in his cellar.

Albert Gehring, of Cleveland, proved his scientific bent of mind when he exhibited appliances for measuring finger strength in upward and downward strokes, determining muscle capacities, speed and accuracy in repetitions, etc. The appliances were canny and correct.

Ernest Kroeger advocated intellectuality in piano playing and paid graceful tribute to the art of Bauer, Carreño, Godowsky, Gabilowitsch, etc.

Ella May Smith found response at the piano conference when she told the auditors that a good teacher should be able "to reduce a composition to bits and to reassemble it, for benefit of a pupil." Theodore Bohlman, of the Cincinnati Conservatory of Music, had powerful words in favor of general culture in music. "How can one appreciate the symphonic poems of Liszt, for instance," asked Bohlman, "without understanding the literature from which most of their titles are taken?" On the subject of technic he quoted the aphorism: "Technic is like money—if you haven't any, acquire it."

Under pressure we spoke about the desirability of stimulating thought in the minds of pupils as well as speed in their fingers.

Standardization again came up as a topic and Wilson G. Smith spoke stirringly against legislation in connection with the plan. The best aphorism of the convention came from him: "The moment you get into legislation you get into politics, the moment you get into politics, you get into the matter of candidates, the moment you have candidates, you touch the question of votes—and then you have arrived at the point where a vote means more than a standard of efficiency." Walter H. Aiken proposed that the O. M. T. A. adopt the Progressive Series (St. Louis) as a basis for establishing a standard for music teaching in Ohio. The motion was carried.

Arensky's trio was played by Nathan Fryer, Walter Logan, and Oscar Eiler, who constitute the Cleveland Trio. They gave an admirable reading, the pianism of Mr. Fryer shining with especial brilliancy.

Like a welcome echo from a bygone time was the performance of venerable Hermann O. C. Korthauer, who in Liszt's E major polonaise and fourteenth "Hungarian" rhapsody showed us the grand manner and the heroic declamation of the best days of the Liszt school. Mr. Korthauer studied with that supreme master in Weimar and Rome, and it was evident that he often had heard and watched his celebrated mentor. There used to be a way of playing Liszt which brought out all his fire, all his grand musical flourishes, and in the "Hungarian" rhapsodies all his Magyar pomp and romantic eloquence. This spirit Korthauer puts forth, and stays far afield from the style of the ultra modern pianist who treats Liszt either like a writer of pretty nothings or like a spinner of etudes. Both in the polonaise and the rhapsody Korthauer has introduced some original cadenzas which added to the general effect of the works.

We heard much interesting Liszt matter in conversation with Korthauer. He was in Weimar in 1873 and for several years thereafter. Some of his fellow pupils were John Orth, Amy Fay, Anton Urspruch. The young American (Korthauer was



born in Sheboygan, Wis.) went to Rome with Liszt, and met the Pope and the renowned Cardinal Anonelli. With much humor, Kortheuer tells the story of his first meeting with Liszt, when he had unwittingly offended the master. Nevertheless he asked Kortheuer to play, which he did tremblingly. The performance over, Liszt asked freeingly: "What train did you say you are taking for home?" Young Kortheuer's distress at once melted Liszt's warm heart, however, and he took him into his class and under his personal wing. On one occasion Kortheuer was bidden by Liszt to remain for luncheon. During the meal an excited, gleaming eyed, voluble little man rushed in. His chin and neck beard seemed to grow out of his collar. He had an air like an emperor or a great general. He began to talk of his new opera. It was Wagner. The opera was "Parsifal." Then and there Kortheuer heard the two giants analyze the consecration festival drama from start to finish. Liszt was familiar with the music and went to the piano and played much of it as it came under discussion. After that Kortheuer often met Wagner at Liszt's. The monarch of opera frequently asked the king of the keyboard to play his B minor sonata, of which Wagner was lastingly fond. King Oscar of Sweden turned up at one of these seances. He heard Kortheuer play and invited him to Stockholm, where the artist had a fortnight of honors and royal friendship. Kortheuer was the first musician to give Wagnerian lecture recitals in America. This summer he is to give a series of seven historical recitals at the summer session of the Liszt Piano School, which Kortheuer opened recently in Cleveland after having been absent from public activity for seven or eight years owing to ill health. Now he has entirely recovered and feels "fifty years younger," as he puts it.

Newton D. Baker, now Secretary of War, when he was mayor of Cleveland brought to life the municipal orchestra of that city. At present it is in abeyance. We asked a prominent citizen the reason. "Firstly," he replied, "we have no Baker to keep it going; secondly, we now do not seem to have money and ambition enough in this city to pave our streets properly. How can any citizen ask for a municipal orchestra while motor cars bump up and down over the hillocks and holes of our main streets?"

The O. M. T. A., we are told on all sides, was in a moribund condition until Wilson G. Smith took hold of it and galvanized it into new life. The membership jumped from 200 to 600. All the delegates agreed that the convention was the best in the history of the association.

Smith is no novice in the field of working for American music and musicians. In 1884, at the national convention of teachers, he read the first paper in America on the subject of the American composer. On the same occasion Calixa Lavallée played the first program of works by native sons. Wilson and Lavallée were criticized severely and told they were making fools of themselves. And now look at the American composer!

The recent editorial in THE MUSICAL COURIER, "Killing the Goose," struck a sympathetic reader in Adella Prentiss Hughes. She told us of one Eastern manager who wished to sell her an unknown artist for \$500, and insisted on maintaining that price. Another manager with a new artist said to her: "I have every confidence in this performer. I shall let you name your own price for him, for I feel sure that you will engage him again and again and at his later regular fee." It is easy to guess who got the date. On the subject of orchestral leaders and their ways, Mrs. Hughes ought to write a book called "Conductors I Have Conducted."

An announced program of sonatas for piano and violin, consisting of three works by Beethoven, Brahms, and Grieg, ordinarily would frighten off a music surfeited audience on a hot day, but apparently when Theodore Bohlman, pianist, and Jean ten Have, violinist, both of the Cincinnati Conservatory of Music, are the performers of such a program, the event is an irresistible attraction, for the hall was crowded with listeners who stayed for every note of the renderings. The players achieved noteworthy interpretations, their tone, technic, and general musical ideas being affiliated and adjusted with fine insight and discretion. It should be a liberal education in itself for students of the Cincinnati Conservatory to hear chamber music played with such musical zeal and such exposition of all the artistic niceties as were revealed in the work of Messrs. ten Have and Bohlman.

The Cleveland Fortnightly Club founded the

Philharmonic Quartet and the Symphony Concerts.

Only two of the scheduled speakers were absent from the convention. One of them was A. J. Gantvoort, director of the Cincinnati College of Music.

The daily music program of the Hotel Statler contains apt little annotations of the compositions played. Of "Faust" one read: "The most popular of operas—and peculiarly characteristic of Gounod. The public seems disposed to grant it an immortality which critics do not always find well founded." An excellent multum in parvo characterization of "Pagliacci" was this: "The dramatic intensity of the melodious music matches the brisk, strenuous action of the book—which was written by the composer."

The last of the entertainments comprised a talk by ourself, on "The American Musician," and a recital by Ernest R. Kroeger, piano, and Felix Hughes, baritone. For the benefit of other patriotic concert givers, the program is reproduced herewith:

Piano:	
Arthur Foote	Prelude and fuge in D minor
Adolf M. Foerster	Eros
Constantin von Sternberg	La Chasseresse
Noble Kreider	Impromptu in G flat
Henry Holden Huss	La Nuit
Louis M. Gottschalk	Le Bananier
Edward MacDowell	Witches' Dance
Songs:	
Horatio Parker	A Wandering Knight's Song
Wilson G. Smith	Avowal
George W. Chadwick	Danza
J. Alden Carpenter	Go, Lovely Rose
James H. Rogers (Dedicated to Mr. Hughes)	Sea Fever
Felix Hughes	

Piano:	
Wilson G. Smith	Gavotte in F
Carl A. Preyer	Danse Fantastique
Arthur Farwell	Dawn (Based upon two Indian themes)
William D. Armstrong	Hunting Song
Bruno Oscar Klein	Margaret at the Spinning Wheel
W. C. E. Seeboeck	By the Frog Pond
Ernest R. Kroeger	Storm (from 12 etudes, op. 30)

Mr. Kroeger is a routined and reliable pianist and an infallible musician, and in consequence the Americans had hospitable and successful treatment under his fingers. To our liking, the best of the pieces by living composers were those by Foerster, Sternberg, Huss, Smith, Pryer, and Kroeger. The last named gave a whirlwind and compelling reading of his own work.

Felix Hughes gave us no end of satisfaction and delight with his uncommon interpretative gifts, and his delicate and effective understanding of vocal science and art as it applies to breath control, tone approximations, emotional colorings, modulation and enunciation and eloquent projectment of text material. The Hughes knowledge of the various elements of song is a deep one, but all trace of mechanics is absent in that singer's self application of his art. His sensing of the lyrical and dramatic potentialities is exquisite and he makes each song tell a human, vivid, convincing story. His complete emotional abandonment to the work in hand struck us as a particularly rare and worthy trait, a trait all too seldom found in the delivery of American singers.

The accompaniments of Mr. Hughes, which were models of tact and sympathetic grasp, were furnished by Mrs. Felix Hughes.

Apropos we looked through two recital programs given by Hughes pupils and were gratified to note how much attention is paid by that artist and teacher to the works of Americans. We saw the names of Cadman, Smith, Horsman, Rogers, Branscombe, Spröss, Huhn, La Forge, Speaks, MacDermid, Gilberté, Parker, Margaret R. Lang, and others.

## Variationettes

The Line O'Typer (Chicago Tribune) accuses us of ducking his bet about Rubinstein, and adds: "Mr. Liebling may think we are trying to spring another Rubenstein on him, but we refer to the same person he has in mind. The point is simply this: We assert that the great pianist's name was Anton Rubenstein; Mr. Liebling asserts it was Anton Rubinstein. We'll make it two boxes of seegars."

If the Line O'Typer means the Anton Rubinstein, pianist and composer, who was born November 28, 1830, at Wechwotynetz, Volhynia, near the Austrian frontier of Russia, we accept the wager. We contend that the gentleman's name was Rubinstein (with the accent on the second syllable) and not Rubenstein. The name Rubinstein signifies "ruby," and it is well known that Jews had the habit of naming themselves after precious stones and metals, like Goldstein, Silberstein, Rubinstein, etc. Rubinstein's parents were Jewish. The name Rubenstein would have had no significance in Wechwotynetz, although doubtless many otherwise worthy Wechwotynetzians of that day were Reubens in the American sense of the time. All musical dictionaries give Anton's name as Rubinstein, and so do his signed letters and other autographed documents. The MUSICAL COURIER staff is anticipating with joy the smoking of those seegars. Can you make 'em perfectos, Line-O'Typer?

Regarding our talk to an overkind audience, we quote from Cleveland Topics: "Leonard Liebling, of the New York MUSICAL COURIER, talked on 'The American Musician.' He was witty and he was wise, and one can well understand how he writes musical comedies. He traced most interestingly the musical history of a number of hyphenated Americans, and showed convincingly the effect of the American reaction on their later work."

Summing up, we find that our first conclusion was correct. The O. M. T. A. convention of 1917 was strictly practical and constructive.

Also there was a heart warming absence of bickerings, of mutual admiration meetings, and reciprocal back scratching parties.

We learned oceans in Cleveland. We hope the O. M. T. A. will invite us to Cincinnati next year. LEONARD LIEBLING.

Sir Frederic Cowen, the English composer, asks: "Why should we not have in the future an art of our own that bears the trade mark 'Made in England?'" The best reason, Sir Frederic, is that art is not the possession of any one nation in particular, and the art of Wagner, Brahms, Beethoven, Haydn, Schumann, Schubert and Strauss belongs as much to England as it does to Germany or Austria. It is the birthright of the entire world to enjoy the great art works, no matter what the nationality of their creators.

A cable to the MUSICAL COURIER from Buenos Aires reports that the American tenor, Charles Hackett, is winning the same notable success there that he gained last season in the leading Italian opera houses. He was enthusiastically received in the new Puccini opera "La Rondine" and as Cavaradossi in "Tosca," while "Il Barbiere" with Barrientos was a genuine triumph for both artists.

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## I SEE THAT—

At the request of President Gomez of Venezuela, Anna Fitzu sang Tosca three times in ten days. Vera Curtis helped to raise \$1,000 for the Red Cross. Philip Spooner got judgment against Maurice and Gordon Fulcher.

Genevieve Vix wanted to present an American flag to T. R. Anna Case sang her own "Our America" at the big Brooklyn celebration.

The American Musical Optimists are organized with Mana Zucca as president.

Mildred Langworthy has been re-engaged as dean of Cox College vocal department.

Claudia Muzio was the soloist at last Sunday's Civic concert.

The San Antonio Male Chorus has been organized. Giorgio M. Sulli believes in rigid examination for teachers.

H. O. C. Korthauer was the first musician to give Wagnerian lecture recitals in America.

The Ohio Music Teachers' Association had a most successful convention in Cleveland.

Dr. Fery Lulek will take a long hunting trip through the Big Horn Mountains.

Mme. Tafel designed and made the gown which Mme. Muzio wore at the Civic Orchestra concert.

Singer Marguerite Namara-Toye wedded Librettist Guy Bolton.

Arthur Hackett will sing in Chautauqua during July. The New York Oratorio Society war wages merrily on.

A Chinese drama will be presented at the Grove meeting of San Francisco's Bohemian Club.

Paderewski was given a degree by Yale University. Boston "pops" continue to attract.

Elsa Alves, Carolyn Cone and Marie O'Connell are recent brides.

Reuben Davies has been engaged for a Southern concert tour.

Louis Victor Saar has been engaged by Chicago Musical College.

"The Jewels of the Madonna" and "Pagliacci" opened the Ravinia Park season.

Hortense Dorville is interested in Red Cross work. The Cherniavskys are winning new laurels in the Antipodes.

Grace G. Gardner is teaching this summer at Hillsboro, Ohio.

Cecil Arden has been engaged as a member of the Metropolitan Opera Company.

Albert Jonas is summering at Rockaway Park. Ganna Walska is a descendant of the great Stanislaus Leszczynski.

The Ganapol School of Musical Art has closed a most successful season.

Ester Ferrabini's Boston success won an immediate re-engagement.

John Powell regards the piano phrase as the violinist or singer does.

Cecil Fanning will give two New York recitals next season.

Marie Morrissey is interested in suffrage. Paul Dufault has returned from Australia.

The new president of the Beethoven Society is Mrs. Louis Ralston.

Springfield, Mo., entertained the State Music Teachers' Association in convention.

The Iota Alpha Chapter of the Mu Phi Epsilon Sorority will give a scholarship in piano.

Joffre and Viviani help Americans in Paris to observe Decoration Day.

John Ulrich is making his temporary home in America. The Minnesota Music Teachers' Association is growing every year.

H. R. F.

## Seagle Hears From Decreus

Oscar Seagle, the baritone, who is busy teaching the young idea—and some of the older ones, too—how to sing at his colony on Schroon Lake, N. Y., received the other day a letter from his good friend Camille Decreus, the French pianist, who is well known in this country through several seasons of work as soloist and accompanist for Eugen Ysaye. Decreus, in the French army almost constantly since the beginning of the war, is especially interested in hospital work at Fontainebleau, near Paris, work in which he has been assisted by generous donations from American friends. A part of his letter is very interesting for Americans. He writes: "Sunday, June 3, an American Fête was given here at Fontainebleau, under the auspices of Mr. Sharp, the American Ambassador to France. It was a magnificent celebration, given at the famous old castle, before an immense crowd. Besides the Ambassador, a great number of Americans came from Paris, and the Senator, deputy, prefect and sub-prefect of the Department of Seine et Marne were all present. More than a thousand children, decorated with the American colors, sang 'The Star Spangled Banner' and 'The Marseillaise.' It was a celebration to stir the emotions, and I was very proud to have organized it."

CARL

RIEMENSCHNEIDER

PIANIST

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## ACROSS THE COUNTRY

**Boston, Mass.**—(See letter on another page of this issue.)

**Chicago, Ill.**—(See letter on another page of this issue.)

**Cincinnati, Ohio.**—(See letter on another page of this issue.)

**Comfort, Texas.**—A recent recital was that given by Mary Aubrey and Oran Kirkpatrick, contralto and tenor, respectively. A thoroughly enjoyable program by French, German, Russian and American composers was rendered.

**Fort Worth, Tex.**—(See letter on another page of this issue.)

**Fredericksburg, Tex.**—Mary Aubrey, contralto, and Oran Kirkpatrick, tenor, appeared in recital, assisted by Arthur Claassen at the piano. Hildegard Wagner, soprano, also assisted, singing compositions by Schubert and Schumann. Miss Aubrey sang numbers by Saint-Saëns, Grieg, Brahms, Mozart, Tchaikowsky, Aylward, Delibes, Foster, and Mr. Kirkpatrick's selections were by Verdi, Brahms, Jensen, Lisa Lehmann, Chadwick and Cowles. The program closed with a duet from Verdi's "Trovatore."

**Green Castle, Pa.**—In honor of Lewis Henry Fletcher and as a memorial to his wife, an expensive white organ was dedicated on June 24 at the Green Castle Presbyterian Church. It was the gift of the five sons of Mr. Fletcher. Olive Kline sang beautifully "My Redeemer and My Lord," by Buck, and a quartet especially written for the occasion was given. Others who took part in the program were Rosalie Wirthlin and Hugh Allen, with Frank La Forge at the organ, each of the artists showing themselves to be the thorough musicians which every appearance proves anew.

**Harrisburg, Pa.**—A song recital by Mary Buttorff, soprano, was the chief musical feature enjoyed recently. Miss Buttorff presented a program made up of the aria, "Je suis Titania," from Thomas' "Mignon," and groups of songs in French and by old English, American and miscellaneous composers. Her French diction is excellent and the songs by Wekerlin, Hahn, Bizet and Ambroise Thomas were very much admired. The Americans that won decided favor were "The Dew Is on the Clover" (Coombs), "The Grey Wolf" (Burleigh), "By the Waters of Minnetonka" (Lieurance), and "The Last Dance" (Ware). Miss Buttorff is soloist at Grace M. E. Church, but this was her first appearance here in song recital. She has a wonderfully sweet and well controlled voice, capable at times of rare power and dramatic expression. Violin obligatos were played by Harold E. Malsh and the piano accompaniments by John Phillips. Chester H. Beebe, organist of James M. E. Church, Brooklyn, N. Y., gave a recital in Grace M. E. Church on Friday evening, June 22, assisted by Harold Malsh, violinist. The program opened with the toccata and fugue in D minor by Bach and included works by Schumann, Beethoven, Massenet, Mendelssohn and Mr. Beebe's own "Springtime Sketch." At the close of the program Mr. Beebe gave a short talk on "The Modern Organ, Inside and Out." "Pinafore," as presented by the senior class of the High School, proved a great success, some unusually good talent being discovered. Prof. E. G. Rose, supervisor of music, had the performance in charge.

**Los Angeles, Cal.**—(See letter on another page of this issue.)

**Medicine Hat, Alberta, Canada.**—On Monday evening, June 25, the third annual piano recital to be given by the pupils of the Theodor Fossum piano studios took place at the Odd Fellows' Hall. Those who had attended the previous recitals were interested and delighted with the progress shown. From Helen Simpson's interpretation of the first movement of Beethoven's "Pathétique" sonata, which opened the program, to the playing of Schmol's "First Waltz" by Dorothy Nye, who represented the primary department, each player showed the result of the careful training which has been given. Others who appeared were Olive Nichol, Hilda Hobbs, Eleanor McCombs, John Young, Jean Huggins, George Tinney, Harriet Larson, Eva Fefferman, Hazel Drake, Elizabeth Allen, Elsie Richardson, Lucile Pentland, Mrs. A. N. Smith, Agnes Robb, Clyde MacLaren, Helena Kerr, Inez Mackay, Ethel Fairbairn, Ina Wright, Ila Cory, Reidar Torjussen and Grace Cousins. Mr. Fossum has decided to remain here during the entire summer, so that pupils who desire to continue their lessons may do so.

**Miami, Fla.**—Irish ballads furnished the delightful program which was given before the Booklovers Club under the leadership of Kate Applington. On June 23 the pupils of Mrs. B. E. Smith gave an interesting musical program at her residence. Those taking part were Mary Goldman, Estelle Meggs, Jane Hill, Alpha Railey Milam, Dorothy Calkins, Allie May Witcher, Mertlow Griffing, Helen Dubler, Ada Mary Tatum, Irene Martins, Oris Rhodes, Lucile Brady and Elizabeth Lummis. The Fort Dallas Chapter, Order of Eastern Star, gave a reception and musicale to Mr. and Mrs. Ernest Overstreet. The program consisted of "Contentment" (Hastings), Georgiana Mann; "Roses" (Adams), Charles Sharman; "Rose of My Heart," Rus-

sell Putnam; "My Thought of You" (Ashford), Dyke Wetherell; "Little Pickaninny," Georgiana Mann; "Sweet Little Lady O' Mine," Charles Sharman, and closed with "America," sung by the entire assemblage. The "Troubadours" were booked to sing in St. Lauderdale last week, and also will be heard in Homestead and other nearby towns. The children's department of the Miami Musical Club (community class) rendered an attractive program in the Woman's Club auditorium recently before an appreciative audience. The program opened with an esthetic drill followed by an exercise in ear training and musical notation. Then Marie Pepper, ten years old, gave an interesting demonstration of five finger exercises and various technical selections. She finished with one of her own attractive little compositions. Other children who took part in the program were Helen Seybold, Constance Seybold, Remi Choquette, Lillian Choquette, Marilla Griffing, Lucile Benton, St. Clair Safford, Thelma Safford, Marie Allender, Olive Nace, Paul Peepenschnieder, Melba Peepenschnieder, Audrey Hall, Dorothy Mizelle, Earl Mizelle, and Lucile Clarke.

**Portland, Ore.**—The Monday Musical Club, Mrs. Leverett T. Newton, president, closed its tenth season on Monday afternoon, June 18, when the organization had the pleasure of hearing Otto Wedemeyer, baritone, and the Monday Musical Club Chorus, Rose Coursen-Reed, director. Geraldine Coursen furnished the accompaniments. This club is doing a great deal for the uplift of music. A community sing was one of the features of the Rose Festival. William H. Boyer, supervisor of music in the public schools, led the singing. Judson Waldo Mather, of Seattle, recently gave an interesting organ recital at Reed College. Charles Shepherd, a Boston pianist, is a newcomer who has decided to make Portland his home.

**Redlands, Cal.**—Artistic recitals of piano music were given by Mildred Wheat and Jane Higbey. The final meeting for the season of the Music Teachers Association was of unusual interest. Songs of three local composers, Jane Higbey, Gladys Ogborn and Russell Booker were sung. Olga Steeb gave a group of brilliant piano numbers, and Ernest Douglass, of Los Angeles, talked on the training of a boy choir. The College of Fine Arts of the University of Redlands gave its eighth annual commencement concert, which was a fine artistic success. Nine students were heard in vocal, piano and violin numbers. A program of unusual merit was that given by Marguerite Barkelew, organist, and Francois Uzes, violinist, with Elizabeth Hervey Hayes at the piano. Recitals showing fine work have been given by the pupils of Mme. Lord-Wood, Annette Cartledge, Mrs. Coleman, Mrs. C. M. Brown, Ida Wheat and Jane Higbey.

**San Antonio, Texas.**—"The San Antonio Male Chorus" was organized at a recent meeting of a patriotic male chorus. Meetings have been held for some time, under the auspices of the Rotary Club, but it was decided to make the chorus a permanent affair. The election of officers resulted as follows: President, Earl McCloud; first vice-president, Emil Hillje; second vice-president, T. M. Dechman; secretary, Dr. A. E. Norton; treasurer, S. G. Cotterell; librarian, E. S. Lewis. H. W. B. Barnes was chosen director. The membership committee consists of H. M. Fischer, chairman; L. B. Stoner, Tom Martin, P. J. Katzmack and T. E. Sanders. Rehearsals will be held every Monday evening. The quartet at Travis Park Methodist Church, consisting of Mrs. G. E. Guinn, soprano; Elsa Harms, contralto; Oran Kirkpatrick, tenor, and Gilbert Schramm, bass, sang selections by Barnby, Nicala, Rona and Wells, at a recent service. The organist, Oscar J. Fox, played compositions by Saint-Saëns, Abernathy, Meale and Caellert. Mrs. Eugene Staffel presented her piano pupils in recital recently, assisted by Mrs. Charles Wuest, soprano, and Adolf Seebe, baritone.

**San Francisco, Cal.**—(See letter on another page of this issue.)

**Scranton, Pa.**—On Wednesday and Thursday evenings, June 27 and 28, the annual song recitals of pupils of John T. Watkins took place at Casino Hall. Assisted by the Schubert Quartet, the Scranton Ladies' Musical Club, Frieda Nordt and Helen Bray Jones at the piano, works by Strauss, Pinsuti, Schneider, Spross, Salter, Burleigh, Herbert, Harper, Scott, Wood, Cadman, Hewitt, De Koven, Vorhis, Quilter, Bizet, Rush, Gartner, Foerster, Beach, Cooper, Roanld, Phillips, Leighter, Manney, Fletcher, Lohr, Ward Stephens, Sanderson, Grehl, Mascheroni, Puccini, Randegger, Schubert, Strickland, Tosti, Rachmaninoff, Verdi, Gluck, Gounod, Homer, Backelot, Huertel, Andrews, Speaks, Handel, Schumann, Geehl, Horsman and Stewart were presented with splendid effect. The recitals attracted hundreds of music lovers, who enjoyed both the singers and the songs. Lovely voices and talented singers were the rule rather than the exception, and this is a distinction of which Scranton is justly proud. Those participating were Mildred Rogers, Celestine McKenna, Mary Bakowsky, Alice Aten, Alice Gillespie, Lucy Miller, Anna Callahan, Nellie Jones, Mary Kizis,

SARAME RAYNOLDS

SOPRANO

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**Seattle, Wash.**—The King County Music Teachers' Institute took place June 28 and 29 in the Hotel Washington Annex parlors. Thursday morning was devoted to a piano conference, those who made addresses being Edna Colman, Marguerite Dresser, Ora Kirby Barkhuff and John J. Blackmore. Thursday afternoon a public school music and harmony conference took place, with speeches by Ruth Durheim, David F. Davies, Frances M. Dickey and Ada Deighton Hilling. An interesting program was presented on Thursday evening under the auspices of the Seattle Music Study Club, Mrs. H. C. Simpkin, chairman of committee. Those who participated were Mrs. William H. Brownfield, Ora K. Barkhuff, Mrs. C. P. Kefauver, Mrs. F. S. Burbank, Mrs. Fielding Lewis Ashton, Marie Broulette, Mrs. Fred A. Reid, Mrs. Paul Bernard, Elinor Rockwell, Mrs. Carl W. Hoblitzell and Mrs. Ben C. Graham. Piano, violin and vocal works lent variety to the program. The vocal conference took place Friday morning, a general session on Friday afternoon, the regular banquet on Friday evening. Those who were heard on Friday were Grace E. Claypool, Clara M. Hartle, Charles Stone Wilson, Clifford W. Kantner, Nellie C. Cornish. In the discussion "What Music Clubs Are Doing to Promote Music," Seattle clubs were represented by Jessie Nash Stover, Musical Art Society; Mrs. Arden L. Smith, Seattle Music Study Club; Mrs. F. M. Biggs, Franz Abt Music Club; Mrs. Chandler Sloan of the Tacoma Ladies' Musical Club, and Mrs. Harry John Miller of the Everett Ladies' Musical Club. On Saturday the members enjoyed a picnic at Alki Beach. The officers of the Institute are Clifford W. Kantner, president; Sarah J. Smith, vice-president; Edna McDonagh, acting secretary; W. H. Donley, treasurer; Orrill V. Stapp, corresponding secretary; Milton Seymour, chairman social committee, and David Scheetz Craig, program committee.—Pupils of Moritz Rosen were presented in recital recently at the Unitarian Church, attracting an audience which taxed the seating capacity of the auditorium. Ruth Pepper and Eunice Fisher opened the program with the first and second movements of a Bach concerto for two violins and piano. From then until the end of the program the thoroughness with which Mr. Rosen has trained these pupils was evidenced. Those who participated were Jennie Middlevich, Wilbur Westerman, Karl Horn, Heine Brown and Bruno Chilinski. Inez Morrison was a capable accompanist who added much to the success of the evening.

**Sequin, Tex.**—Alois Braun, of San Antonio, teacher of harmony, theory and piano, recently presented an advanced pupil, Meta Roehm, in recital at the Lutheran College. Elsa Harms, contralto, was the assisting artist. The program included a Beethoven sonata, a Chopin prelude, valse and nocturne, MacDowell's "Shadow Dance," berceuse by Juon and the Liszt etude in E major. An especially interesting number was the quartet for mixed voice, "Frost zur Nacht," written by Miss Roehm.

**Tuscaloosa, Ala.**—Mrs. George Rawe entertained the members of the Kettledrum Club and a number of visitors in her new home in Pinehurst. The delightful musical program was greatly enjoyed. Those taking part in the program were Mrs. James Alston, pianist; Miss Hood, violinist, and Mrs. N. H. Eddins, contralto.

**Winona, Minn.**—(See letter on another page of this issue.)

### The Beethoven Society's New President

Mrs. James Daniel Mortimer, founder and president of the Beethoven Society for three years, has resigned. In recognition of her splendid work Mrs. Mortimer has been made the honorary president. The new president, Mrs. Louis Ralston, has been one of the active members of the successful New York club, and without doubt the splendid reputation of Beethoven will be maintained under the guidance of Mrs. Ralston.

### CONDUCTOR FOR ORCHESTRAS AND BANDS

Prof. Carl J. Simonis, who is now conducting Y. M. C. A. orchestras in New York, is open for engagements to conduct and drill bands or orchestras in New York and its vicinity. Correspondence invited. Address: 2 West 101st St., New York. Telephone, Riverside 2431.

## MUSICAL COURIER READERS

### "How to Breathe" Again

Montclair, N. J., June 14, 1917.

The Editor, Musical Courier:

Dear Sir:—Whoever has inquired of your information bureau, in current issue, "How to breathe," certainly received an authoritative and valuable answer on the subject, and it is to be hoped that the teacher who insisted on being "natural" and breathing "as if you were talking" will be better appreciated after your admirable admonitions.

Only we singers are able to realize, after our years of vain endeavor in physical paths, how refreshing is the revelation that breath, and indeed every other muscular operation in singing, "goes of itself."

It is encouraging to observe how the true light is at last breaking through all the distressing chaos of the voice question.

With greetings to your bureau informer,

Believe me,

Sincerely yours,

(Signed) RANDALL HARGREAVES.

### More About Professor Onet

St. Paul, Minn., June 18, 1917.

The Editor, Musical Courier:

After reading an article in the MUSICAL COURIER of the high estimate placed on Professor Onet's method of vocal instruction, I desire as a pupil of his to endorse most fully all that was said in the same, and further to add that my personal experience under his tuition for six months was most gratifying in its results. I lay no claim to being more than an amateur. I studied abroad under the best of teachers in both Florence and Rome for a period of possibly eight or nine months in all, during my stay in Europe of four years, and made fair progress. On my return to St. Paul, my former place of residence, I casually ran across Professor Onet, whom I had known for several years as a successful vocal teacher and an exponent of the Jean de Reske method. No more painstaking or sincere instructor, or one of more musical temperament could be found than he. I recall, during my vocal study abroad, my maestro's alluding to a cushion which he said the vocal organs should carefully lie on, but this accomplishment, much desired and earnestly sought by me, was not acquired until I commenced to study with Professor Onet, and now I realize what was meant by it, and also how to sing naturally and with expression, and unconsciously to relax preparatory to producing a tone, these acquisitions being absolutely necessary if correct singing is desired or a musical or professional career is sought. I cannot recommend too highly one who is capable of producing these results, providing all instructions are faithfully lived up to. I would further emphasize, from personal experience, that daily practice for the first two or three months should be rigidly carried out under the eyes of the teacher, a false method being easily acquired by the pupil's attempting to sing alone, as he is liable to fall into errors difficult to remedy, aside from injury to the vocal cords. I could say a great deal more of the professor's merits, but his work speaks for itself and you have in your own city those who were pupils of his now showing by their talents what case he accomplished. I feel I am already encroaching on space in your highly valued musical columns, and am glad to have an opportunity to testify to the professor's ability as a vocal instructor.

J. CALDER BRAMWELL.

### A Tribute to Teresa Carreño

The Editor, Musical Courier:

Although not a professional writer, and possessed of small skill with the pen, it may, perhaps, be permitted me at this time to give a few personal recollections, and to offer a slight tribute of appreciation to the wonderful woman and artist whom the world of music has just lost, Teresa Carreño.

Ever since my earliest childhood days I had worshipped Carreño and the summit of my ambition had always been to go to Germany and study with her. When I finally did reach Berlin it may be imagined with what fear and trembling I awaited her reply to my letter to her asking to be received. But her kind and courteous answer put me at once at my ease, and I realized for the first time what a big, warm heart was that of this great woman and artist, the world's foremost woman pianist.

How I passed through the terrible and awe inspiring ordeal of playing for this hero of all my young dreams, I hardly know, but

my subsequent lessons with her, and the delightful times spent at her lovely home among the most distinguished personages of the world of art are among my most treasured memories. Teresa Carreño had the most vivid, charming, genial personality of which it is possible to conceive. Flashes of wonderful repartee and wit were hers to command, and she would at times keep the whole roomful of people in gales of laughter. At other times she would show herself to be kindly and tender, lending an attentive and sympathetic ear to the trials and troubles of others, which many another artist of her eminence with her busy career and her own large family would scarcely have found time to listen to.

It is perhaps not generally known that Carreño possessed vocal as well as pianistic ability. She told me that she had once been on the fence, as she expressed it, and although her life was ultimately devoted to the instrument to which her great success proved her to be so particularly fitted, she insisted that the time spent in the study of singing was by no means wasted, and that to acquire a really beautiful tone the pianist must either sing or play the violin. Often she made me sing the melody of my piece to get the true legato and the right color of the tone.

This recalls a charming incident that occurred one Sunday afternoon at Carreño's home in Berlin. We had been there for dinner, and everyone was having a jolly time when someone struck a few chords from the opera "Carmen." I think it was Herr Doctor Polbeck, a splendid musician and pupil of Carreño. Mme. Carreño, Herr Gortzowski and Signor Tagliapietra proceeded to sing and act scenes from the opera. They seemed to know the whole thing from memory and made it so funny, with drawn daggers taken down from the wall of the drawing room, that we were all convulsed with laughter.

Carreño was a wonderful linguist. I have heard her converse fluently in six languages: English, German, French, Italian, Russian and Spanish. She was invariably kind and generous to students who came to her for advice. One little incident she related to me herself. A young woman came to play for D'Albert (Carreño was the wife of D'Albert at that time). She said she took a book out into the garden because she knew it was going to be a dreadful trial for the poor girl and she did not want to witness it. She had heard others play for D'Albert and he had small patience with ambitious students who came to him for lessons. Pretty soon out came D'Albert, rushing into the garden like an angry lion. He was frantic with rage. He said, "Teresa, please go in and see if you can do something for that girl." Mme. Carreño said she found the girl in hysterics. She had come all the way from some small town in America to study with the great D'Albert. Her people had made great sacrifices to enable her to study in Germany. After Mme. Carreño had talked to the girl for an hour or more in her great and noble generosity she asked the girl to come back the next day and play for her. The girl's case was hopeless. She was earnest in her desire for study but was absolutely devoid of talent. The humor and tragedy of the situation appeared when Mme. Carreño asked her who had advised her to make the long and expensive trip to Germany and the girl replied: "The people who lived in the flat below where she was doing her practicing!"

If Carreño did accept you as her pupil you were among the fortunate, for her lessons were a revelation. Her insistence upon detail was extraordinary. I once heard a single slow phrase from Beethoven repeated over and over again for a whole hour. The pupil on this occasion was a well known pianist. He never came back again! He said he had learned all Carreño could teach him in that one lesson. The truth was, he did not care to know how really to say something on the piano. A mere technical display of notes was his idea of his instrument, so he went to study with someone else who would let him do exactly as he pleased. Carreño was terribly exacting. I have wept many a whole night through after my lessons.

There was one girl I knew in Berlin—by the way, too, a very fine musician and good pianist—who wanted lessons so much with Carreño but was not accepted. She had only one lesson with her, and she told me afterwards that all Carreño did was to try to show her how to relax. She was so stiff in her playing that Mme. Carreño felt sorry for her. The girl told me she would never forget that one lesson—it opened her eyes to so many things.

As I remarked before, Carreño was always ready with her witty replies. One very great pianist of today said to her after a concert in Leipzig: "My dear Madame, you play your Chopin nocturne with a noonday sun." Carreño laughingly responded, referring to his playing of the Chopin berceuse: "This plain to see, my dear P—, that your hand has never rocked the cradle."

Like Paderewski, Carreño stood in a class by herself, "The Lioness of the Piano," as she has sometimes been called.

MAY MACDONALD HOPE.

### Distinguished Artists Aid Metropolitan Ambulance Unit

An all-star benefit performance for the Metropolitan Ambulance Unit was given on the eve of its departure for field service in France at the Manhattan Opera House, New York, on Friday evening, May 29, under the auspices of the City Club of New York. Artists of the concert and legitimate stage generously responded to the cause, contributing their services, which made the performance one of considerable enjoyment and a financial success.

David Bispham, the celebrated American baritone, gave the "Seven Ages of Man" (Shakespeare), with a musical setting by Henry Holden Huss, the composer being at the piano. Mr. Bispham's interpretation deeply impressed the large audience. The singer was obliged to respond to several curtain calls, but the length of the program prohibited him from gratifying the audience's desire for an encore.

Mana Zucca, the clever little composer and pianist, achieved a distinctive success with the rendering of her own composition built on the theme of "Dixie." The number, a most attractive one, seemed to please young and old.

A big feature of the evening was the University Glee Club. Its numbers included "Clang, Clang, Clang, Goes the Anvil," "The Golden Sun Was Sinking," with an incidental solo by John Barnes Wells, and a delightful negro melody, "Swing Along." Later the glee club's singing added an effective touch to "The Battle Hymn of the Republic" (Howe), magnificently recited by Julia Arthur. The ranks of the glee club have thinned out considerably,

explanation of which is that the absent ones are doing service in the United States Army and Navy.

Reinald Werrenrath selected two very beautiful songs for his "bit," "Oh, Red Is the English Rose" (Cecil Forsyth) and "Flag of My Heart," a stirring patriotic number, which was excellently given by the baritone. Mr. Werrenrath's voice was in good form, and the enthusiasm he created with his singing of the number was only one instance of his success. Another newcomer was Allee Barbee, a coloratura soprano, who rendered "The Polonaise" from "Mignon" most acceptably.

Alfred E. Smith, a representative of the Mayor's Committee of National Defense, delivered a short address during the evening. Others who appeared were Fred Niblo, master of ceremonies; Elsie Janis, Margaret Wycherly, Adele Rowland, George M. Cohan, William Collier, Clifton Crawford, Leon Errol, Raymond Hitchcock, De Wolf Hopper, Bernard Granville, Mercedes and his clever assistant, Rube Goldberg, of the Evening Mail; Martin and Fabbrini, Alice Brady and Sailor Rily, of the battleship Michigan, who created a furore with his singing of George M. Cohan's new patriotic song, "Over There." Due credit also should be given to the orchestra, who supplied all the music of the evening with no previous rehearsal.

### De Luca to Assist at Victor Convention

Giuseppe de Luca will be one of the assisting artists at the great concert to be held in Atlantic City shortly for the National Convention of Victor Talking Machine Company jobbers and retailers.

### OPPORTUNITIES

**WANTED**—A small orchestra of piano, violin and cello. Write to Royal Hotel, St. John N. B., Canada.

**SCHOOLS AND COLLEGES**.—An opera and concert singer of international reputation who has taught voice, harmony, conducted a choral society, and staged operas, both light and grand, desires a position in some first class institution as vocal teacher and coach, either for all or part of his time, with a desire for permanency. Advertiser has a general American college education, in addition to a thorough musical educa-

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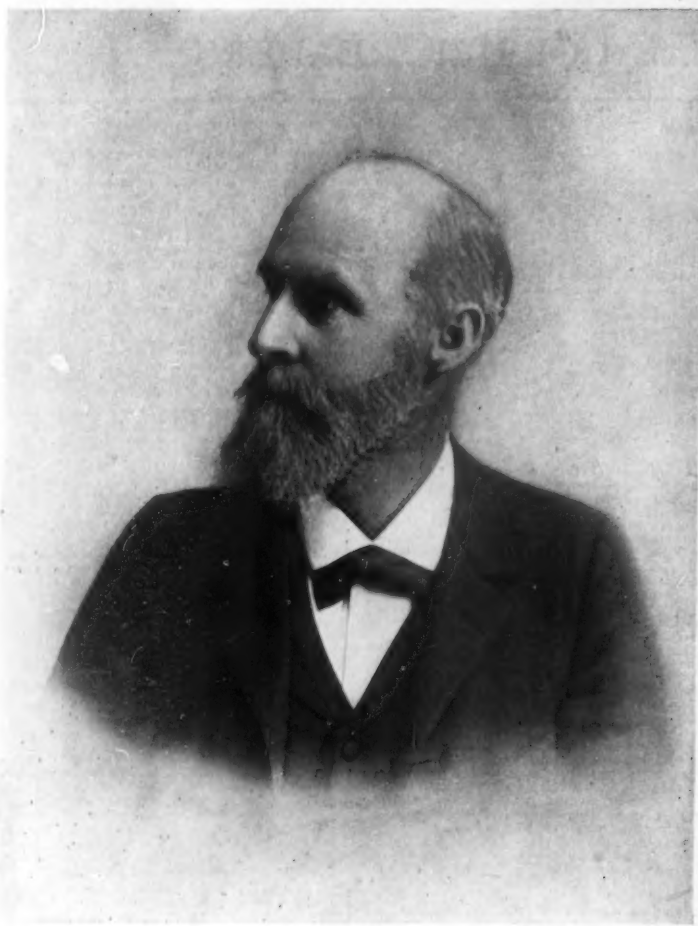
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**WANTED**.—Position, beginning September, 1918, as head of piano department with reliable conservatory in a Middle Western or Eastern city, by successful

pianist and teacher now holding similar position in a large Southern town. Apply "M. W.," care of MUSICAL COURIER, 437 Fifth avenue, New York.

### JOSEFFY HOMES FOR RENT

**FOR RENT**—Two beautifully furnished bungalows (homes of the late Rafael Joseffy) at Schraun Lake, N. Y., baths, hardwood floors, porches, hot and cold water. Reasonable rent. Apply to Helen Joseffy, Steinway Hall, New York



JOHN URICH.

**JOHN URICH, COMPOSER AND AUTHOR**

Former Editor of Figaro Musical and One Time Gounod Pupil in New York—His Operas and Other Works

Among the many artists who, because of the war, have found in America a temporary home, is John Urich, the composer and author, whose operas have been played in all the principal theatres of Europe. A West Indian by birth, born in the island of Trinidad, Mr. Urich became a pupil of Gounod when the great French master had taken up his residence in London for three years. Gounod at that time formed, with the help of Mrs. Georgina Weldon, a choral and orchestral society which gave concerts at the old St. James Hall, where he himself often appeared as a solo singer, a fact which has been overlooked by his biographers.

Mr. Urich made his debut as a composer at the Royal Opera House of Brussels (Théâtre de la Monnaie) with an opera called "The Tempest." His next work, "Flora McDonald," with a story based on the thrilling adventures of Prince Charles Stuart in Scotland, was played at the Comunale of Bologna, one of the most important of Italian opera houses. Luigi Mancinelli, well known here through his association with the Metropolitan, conducted. This opera was then taken up at Reggio and several Italian towns, though the late Giulio Ricordi's opposition to all foreigners made it impossible for the composer to enter La Scala.

Next Mr. Urich rehearsed a new work, "Le Pilote" ("The Pilot") at Monte Carlo. The success of this opera, which also was performed on many French stages, justified a translation into German. The work subsequently appeared at Charlottenburg (Berlin), then at Hamburg, Gus-

tav Mahler conducting, and at Altona, Stettin, Augsburg, Aachen and many other German and Swiss towns.

"Hermann and Dorothea," after Goethe's celebrated poem, was his next opera. It was also performed at Charlottenburg for a Goethe festival. It met with some opposition, the Berlin press accusing the rising composer of having taken undue liberties with the poem of the great German poet. It must not be forgotten, however, that Gounod's "Faust," ironically called "Margarete" in Germany, provoked the same criticism. Nevertheless "Hermann and Dorothea" stands as the best opera written by this composer, who, having thus won his spurs, found the doors opened to him at the Imperial Opera House of Berlin, where his opera, "Das Glockenspiel," was performed in 1902. This work, written on a French text, "Le Carillon," by M. Gheusi, now director of the Opéra Comique at Paris, had its première at the casino of Aix-les-Bains, in France.

Subsequently the composer completed an English opera on La Fontaine's fable, "La Cigale et la Fourmi," called the "Cicada," performed at the Savoy Theatre in London by the Florence Etlinger Opera Company, and also a one-act opera, "Tsingtau," on a highly dramatic incident which occurred at the siege of this celebrated fortress taken by the Japanese at the beginning of this war.

Mr. Urich, during his stay in Paris, where he lived for thirty years, was also a member of the press, having been appointed as director of the Figaro Musical, a monthly musical magazine in connection with the famous Paris daily, Le Figaro. His task was to provide one hundred pages of new French compositions for each issue. Thus he had the opportunity of bringing to light many an unknown talent. Among the latter stands Debussy, who could thus publish in the Figaro Musical a most remarkable early composition for piano.

Mr. Urich is also known as the Parisian musical critic of the Frankfurter Zeitung. He was present at the first performance of Bizet's "Carmen" and reported to the German paper on that important event.

Mr. Urich denies that the première was a failure. The value of the music was fully appreciated, but the libretto met with strong opposition, the second act having been considered as immoral. Fancy gay Paris finding "Carmen" immoral. But that was in 1875.

Mr. Urich has written the libretti to most of his operas, however; he has just completed the libretto of a romantic opera, "The Enchanted Organ," of which Dr. Elsenheimer, an eminent American composer, already has completed the first act. It is to be hoped that during this gifted composer's stay in America, opportunity may be offered to hear one of his operas or some of his concert works.

**Another Successful Buzzi-Peccia**

Pupil Engaged for the Metropolitan

Cecil Arden, a talented young American mezzo-soprano with a sweet and powerful voice, has been engaged by the Metropolitan Opera Company. Miss Arden has pursued her vocal studies entirely in America under the sole direction of Buzzi-Peccia, who has brought out scores of successful artists in Europe and who has given Alma Gluck, the celebrated soprano, and Sophie Braslau, the well known contralto, to the American public.

Having completed her studies in the United States for grand opera, Miss Arden, accompanied by her master, went to Europe to make her debut. While there she sang for several managers and before many eminent artists. Among those who were much pleased with the young American's efforts were Puccini, Giordano, Ricordi, Tosti, etc. They congratulated her and her Italian master who taught her in New York. While abroad she appeared at several private musicales before Italy's nobility.

The Corriere, of Milan, in a review said:

Yesterday we had the pleasure of hearing a talented young American in a selection of Italian classics. She sang them with a purity of style and diction seldom heard even from some of our own experienced artists. She sings with refinement and sentiment. We are happy to find that in that far off country there are people who cultivate with artistic love our art of bel canto. The audience was captured by Miss Arden's charming personality and we give her our best wishes for a brilliant career.

Recently Miss Arden has sung in New York for many eminent artists and musicians, among them De Luca.



CECIL ARDEN,

A Buzzi-Peccia pupil who has been engaged for the Metropolitan Opera Company.

Amato, De Seguro, Papi and Setti, conductors of the Metropolitan; Mischa Elman and Mme. Galli-Curci.

Mme. Galli-Curci was particularly pleased with Miss Arden's free vocal emission.

Encouraged by such eminent artists, Miss Arden sang for Mr. Gatti-Casazza, after which she was fortunate enough to be engaged.

Miss Arden has an extensive repertoire of classic and modern songs in French, Italian, German and English.

As early as last March R. E. Johnston, the concert manager, heard Miss Arden sing at a private musicale. He was very much pleased with her charming personality, together with her beautiful voice and style of singing, and immediately negotiated with her for concerts.

Miss Arden already has been engaged for several other important appearances next season.

Miss Arden is a true American, born in New York twenty-two years ago. Her father is a North Carolinian and her mother is from Kentucky.

The engagement of another young American will prove once more that a pupil who studies with tenacity and seriousness of purpose with a competent teacher need not go to Europe in order to reach the goal of his or her ambition.

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## MINNESOTA MUSIC TEACHERS' ASSOCIATION MEETS AT WINONA

Small But Enthusiastic Session—Christine Miller Gives Final Program—Interest Continues to Grow

Attendance at the annual convention of the Music Teachers' Association of Minnesota, held at Winona on June 19, 20 and 21, was very small. Enthusiasm, however, was unbounded and the program excellent. The beautiful little city of Winona (22,000 inhabitants) did everything in its power to show what a small but up-to-date city can do in the way of entertaining. The College of Saint Teresa was the place of meeting.

### Tuesday, June 19

June 19 was given over to the arrival of guests, their assignments and a splendid luncheon. Following this the retiring president, J. Austin Williams, made a short address.

William MacPhail conducted the violin round table. The chief speaker, Minnie Hubbard, of Mankato, made a plea for women violinists. Dean Carl Seashore, of Iowa University, gave an interesting talk on sound photography with a survey of musical talent in the public schools, illustrating all his points with lantern slides.

The evening was devoted to addresses of welcome by the secretary of the Association of Commerce of Winona, Charles Gardener, and the Right Rev. P. R. Heffron. The short program was given by Raymond Schoewe, violin, of Winona; J. E. Clavdetcher, cello, Minneapolis, and Eloise Schryock, pianist of Minneapolis, Lorna Dunn, child dancer of St. Paul, Mrs. A. W. Hodges, soprano of Winona, and Alvina Boley, accompanist. A reception was given afterward to delegates, associate members and citizens.

### Wednesday, June 20

A round table of public school music was conducted by Elsie Shaw of St. Paul. George A. Colburn, director of the Civic Band of Winona, spoke on instrumental music in the public schools and emphasized the fact that private lessons are necessary to proper ensemble playing. Mrs. Fuller of Albert Lea gave an illuminating talk at this session. Eurhythmics was discussed by Minnie Lawson. Carl Paige Wood of Northfield was another interesting speaker. During the lunch that followed, "horrible" music was furnished by William MacPhail's "Jazz Band."

The piano round table was in the capable hands of Eloise Schryock, to whom great credit is due as the head of the program committee and upon whom the entire details of the entire convention fell. Mrs. Barrows of Winona was the principal speaker at the piano session.

The voice section was led by Robert Fullerton, of Minneapolis. He presented Donna Riblette Flaaten, of Duluth,

who made pertinent remarks about the advantage of theory study for singers.

### Artists' Recital

The artists' recital in the evening was given by George Klass, assistant concertmaster of the Minneapolis Symphony Orchestra, Kurt Wanieck, piano, of Chicago, and Eloise Schryock, accompanist. Mr. Klass gave a splendid reading of the G minor Bruch concerto and some shorter selections. Mr. Wanieck was heard to good advantage in the Schumann sonata, op. 22, and a number of short pieces.

### Thursday, June 21

The last day of the convention was busier than any of the others. Officers elected were: Hamlin Hunt, organist with the Minneapolis Symphony Orchestra, president; William MacPhail, vice-president; Ednah Hall, Minneapolis, second vice-president; Frederick Mueller, secretary and treasurer; Buchanan Morton, Duluth, auditor. Examining board, Sister Marcelline, Winona, piano; Carl Paige Wood, Northfield, organ; Rudolph Peterson, Minneapolis, violin; Caroline Smith, three years, Carl Youngdahl, Minneapolis, one year, public school music; Donna Riblette Flaaten, Duluth, voice. Voice committee—Aurelia Wharry, Saint Paul; violin committee; Mrs. M. C. Hubbard, Mankato; organ committee, J. Lang, Minneapolis; piano committee, Alvina Boley, Winona; public school committee, Mrs. Fuller, Albert Lea.

### Organ Recital

The organ recital in the afternoon at Masonic Temple was opened by Horace A. Seaton of Winona; Carl Paige Wood, of Northfield, also played. Aurelia Wharry, of Saint Paul, sang two interesting groups of songs pleasingly, accompanied by Bessie Parnell Weston, of St. Paul. R. Buchanan Morton, of Duluth, gave Ernest Austin's "Pilgrim's Progress."

During the dinner hour the community "sing" was directed by Mr. Colburn.

### Christine Miller Tremendously Applauded

The eminent American contralto, Christine Miller, gave the final program with Mrs. Frederick Church, of Winona, as a sympathetic accompanist and Eugene C. Murdock accompanying his own compositions. Miss Miller's short explanations of each song added interest. She received tremendous applause and sang many encores.

### M. M. T. A. Growing

The Minnesota Music Teachers' Association is growing and each year finds more of the music teachers taking the examinations. Each year, too, these examinations are getting harder. Over half the applicants do not pass.

Hamlin Hunt is bound to make a fine president and the good work will continue.

R. A.

## Musicians Entertained by Tollefsens at Lawn Party

After a season of engagements taking them into every State east of the Mississippi River, the Tollefsens have returned to their Brooklyn home for a period of rest and preparation for their tour in August, which will take them through Ohio, Illinois, Indiana and Iowa.

As has been their custom for several years, they recently gave a lawn party and reception at their home, to which a number of artists were invited. A game of "Clock-Golf" was played on the lawn in which all of the guests participated. Edmund Severn, the composer, who had never handled a golf club before, won the first prize, doing the twelve holes in twenty-four. The picture above was taken while the game was in progress, and the look of triumph on the face of Leo Schulz was due to the fact that he had just finished the rounds in twenty-five, and felt somewhat invincible.

An impromptu musicale followed supper, in which all had to "do their bit," not necessarily selections from their regular repertoire. Max Pilzer, the violinist, played excellent ragtime on the piano and offered to sing, but was gently persuaded not to. Leo Schulz gave his excellent impersonation of "Liszt at the Piano" and his well known imitation of a "Chinese Serenade." The piano withstood

the onslaught nobly, and is convalescing rapidly. Besides these he gave some beautiful cello solo numbers. Adelaide Fischer sang a group of songs. Eduard Potjes, the Belgian composer-pianist, played several of his own compositions.

The Tollefsens played some of the shorter numbers from their repertoire, such as the Spanish dances of Arbos, and the Serenade of Saint-Saens, and, with the assistance of Samuel Lifschey, first viola of the New York Symphony Orchestra, the quartet by Arthur Foote, op. 23.

Among invited guests were Mr. and Mrs. Willem Willeke, Mr. and Mrs. A. W. Lilienthal, Mr. and Mrs. Max Weinstein, Mr. and Mrs. Edmund Severn, Charlotte Lund, Mr. and Mrs. Max Pilzer, Rubin Goldmark, Eugenio Pirani, Mr. and Mrs. Edwin Franko Goldman, Mr. and Mrs. Martin Blumenthal, Willem Durieux, Edwin Bry, Helen Bry, Elsie Baker, Meta Schumann, Mr. and Mrs. Gustav Saenger, Mr. and Mrs. Arthur Campbell Weston, Mr. and Mrs. Sigmund Herzog, Samuel Lifschey, Mr. and Mrs. Arthur Hartmann, Mr. and Mrs. Eduard Potjes, Mr. and Mrs. Herman Sandby, Mr. and Mrs. Edwin Markham, Mr. and Mrs. Eugene V. Brewster, Ole Windingstad, Alexander Russell, Mr. and Mrs. Leo Schulz, Adelaide Fischer.

The Tollefsen Trio will make a tour to the Pacific Coast in October, playing in California, Oregon and Washington. Later in the fall they will appear in many cities in the middle West and South.



## HAVRAH (W.L.) HUBBARD

Distinguished musician, former well-known critic of the Chicago Tribune, and for years eminent lecturer on opera,

writes as follows concerning

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(Signed)

HAVRAH HUBBARD.



MR. AND MRS. CARL H. TOLLEFSEN AND THEIR GUESTS.

This picture was taken in the rear of the Tollefsen residence in Brooklyn, on May 27, and shows (seated, left to right) Edward Potjes, professor of piano at the Royal Conservatory in Ghent, Belgium; Mrs. Edward Potjes; Mrs. Lilienthal, Mme. Schnabel-Tollefsen, pianist of the Tollefsen Trio; Leo Schulz, solo cellist of the New York Philharmonic Society; Mrs. Sigmund Herzog, Mrs. Max Weinstein, Mrs. Gustav Saenger, Mrs. Arthur Hartmann and son, Mrs. Edmund Severn; (standing, left to right) Sigmund Herzog, vice-president of the Bohemian Club; Arthur Campbell Weston, organist and choir master of the South Congregational Church, Brooklyn; Max Weinstein, Gustav Saenger, editor of the Musical Observer; Samuel Lifschey, first viola of the New York Symphony Orchestra; Edwin Bry, Carl H. Tollefsen, violinist of the Tollefsen Trio; Henry Tollefsen, father of the violinist; Edmund Severn, composer and violinist, and Arthur Hartmann, violinist and composer.

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**Reed Miller and Nevada van der Veer in the Sunny South**

Patriotism and pleasure seem to be mixed in about equal proportions with the genuine hard work involved in the long tour which Reed Miller and Nevada van der Veer



ON THE BEACH AT JACKSONVILLE.

Left to right: Mr. Harrison, of the Redpath Lyceum Bureau; Nevada van der Veer, Mr. Braun, Mr. Wheeler, Mrs. Thornburgh and Reed Miller.

are making on the Chautauqua circuit throughout the South. The tenor and his contralto wife (a phrase carrying no intimation that he possesses any other kind) have been on the "road" since April, and have sung before thousands of people. As Mr. Miller is Southern born, he has run across dozens of friends in the course of his travels, which, by the way, have included not a few concerts for soldiers at various mobilization camps.

"Our days and nights are crowded ones," writes Mr. Miller to his manager, Loudon Charlton. "In a patriotic way our duties seem as pressing as in a strictly artistic one. In the first place, we bought a number of Liberty Bonds—just how many modestly forbids me to state. Then we have sung repeatedly for the soldiers. At Fort Oglethorpe we gave a concert for 2,000 embryonic officers, and it all took me back to the time when I was in the Spanish war. Red Cross meetings and flag raisings have been the order of the day."

Wherever the two singers have appeared the critics as well as the audiences have been decidedly enthusiastic. "Reed Miller is one of America's great tenors," was the verdict of the Rome, Ga., Tribune-Herald, which declared that Mme. van der Veer, "who sang with emotional warmth and intelligent comprehension, has a deep, rich voice and a superb technic." The Columbus, Ga., Ledger referred particularly to Reed Miller's "voice of marvelous power and sweetness," and to Mme. van der Veer's "wealth of musical expression."

"Mr. Miller was given a great ovation," said the Columbia State. "He sang with pure beauty of tone, elegance of style and warmth of feeling." The same paper added: "Nevada van der Veer is easily one of the great contraltos of the country. Her voice is soul stirring in its dramatic intensity."

**Frieda Hempel's American Summer Has Exciting Start**

Frieda Hempel's first summer in America promises to be not uneventful. At the conclusion of her long concert tour, which immediately followed the completion of her season at the Metropolitan Opera House, Miss Hempel went to the beautiful estate which she had taken for the summer at Cedarhurst, L. I. A day or two after she had taken possession, she found out that the plumbing was very defective, and that it was having a harmful effect upon her health. Her physician was called from New York, and upon his advice an engineer was hired to make tests of the sanitary conditions. After a chemical analysis had been made of the water, Miss Hempel forthwith cancelled her lease. As the landlord does not seem to be inclined to return the money which Miss Hempel had already paid on account of the lease, it is likely that a very interesting action at law will be fought out in the Nassau County Court House at Mineola this summer with the famous diva in the role of plaintiff.

Next week Miss Hempel will leave for a six weeks' automobile tour through the Catskill, Adirondack and White Mountains and Maine, and upon her return she will go to Long Beach, L. I. There she will commence studying for her new roles at the Metropolitan next season, and for her concert tour, which will commence early in October in Oklahoma. The forthcoming season will be the busiest in Miss Hempel's entire career. Not only will she make an extended tour before the beginning of the opera season, but at the conclusion of the Metropolitan season her concert engagements will take her as far West as California, Oregon and Washington. On February 26, 1918, her annual New York recital will take place in Carnegie Hall. This is an event which is looked upon by musicians as one of the finest musical treats of the entire season.

**Max Jacobs Quartet in Brooklyn**

On Friday evening, June 22, the Max Jacobs Quartet appeared at a concert given at the Liberty Theatre, Brooklyn. The program was an all Russian one, and the quartet's contribution consisted of the andante cantabile (Tchaikowsky), waltz (Dvorak), polka (Sokoloff-Glazounoff-Liadov), Interludium (Glazounoff) and "Russian Dance" (Rimsky-Korsakoff). As usual with this organization, the success was spontaneous, the audience signifying its pleasure by prolonged applause. The Russian Balalaika Orchestra—under the direction of Alexander Kiriloff, also assisted. The personnel of the quartet consists of Max Jacobs, first violin; Nathaniel Finkelstein, second violin; Herbert Borodkin, viola, and James Liebling, cello.

Mr. Jacobs will be in New York during the summer, for his time will be completely occupied teaching violin, various

solo appearances, conducting rehearsals and preparing programs for the New York Orchestral Society, which will resume its Sunday "pops" the middle of September at the Standard Theatre.

**Victoria Boshko Plays for Mozart Society Auxiliary Red Cross Fund**

Victoria Boshko, pianist, figured conspicuously on the program of the New York Mozart Society Auxiliary Red Cross afternoon musicale, Hotel Astor, New York, Wednesday, June 20. She played the Scriabin nocturne for left hand and Rubinstein "Valse Caprice" for one group and the Liszt twelfth rhapsody. She was obliged to add an encore. Miss Boshko's pianism immediately showed the artist of rare gifts, and the audience lost no



VICTORIA BOSHKO'S SUMMER HOME AT MANHATTAN BEACH.

time in evidencing its appreciation on this occasion. June 22, Miss Victoria, with her sister Nathalie, violinist, gave a musicale at Mr. Vanderlip's private theatre, Dobbs Ferry, N. Y.

The sisters will spend the greater part of the warm season at their summer home, at Manhattan Beach, L. I.

**Dicie Howell in the Sunny South**

Dicie Howell, who offers that rare combination, a beautiful voice, thorough musical equipment, charming stage presence and an aptitude for serious work, recently closed a most successful season and is now at her summer home among the mountains of North Carolina. There she will remain during the summer, except for an occasional trip to nearby cities, where her lovely soprano voice has made her a general favorite. One of these appearances will be at Rocky Mount, where she will sing at the Rocky Mount School for Girls.

Some of Miss Howell's engagements include appearances with the Newark (N. J.) Orpheus Club, Dr. Arthur Mees,

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#### Reuben Davies to Make Southern Concert Tour

Reuben Davies, the young American concert pianist and head of the piano department at the Texas Woman's College, Fort Worth, Tex., will, in addition to his teaching there next season, make an extensive Southern concert tour under the direction of the Wear-Smith artist management, Fort Worth, Tex.

Mr. Davies appeared with pronounced success during the past season at Fort Worth, Dallas, and at the College of Industrial Arts in Denton, Tex.

For the coming tour Mr. Davies will play compositions by the old classic as well as modern schools, including



REUBEN DAVIES.

Bach-Busoni, Beethoven, Schumann, Chopin, Debussy, Ravel, Blahet, Rachmaninoff, Scriabin, Korngold and Carl Venth.

Mr. Davies was the first artist to produce Carl Venth's new "Sonata Appassionata," in C minor, and will feature this ultra-modern work during his coming concert tour. This sonata has found instantaneous recognition by the press and public wherever it has been heard for its stupendous technical difficulties and wide departure from the conventional form.

#### I. Silverman Opens Summer Course

I. Silverman, who has been active professionally in the metropolis during the past twenty-two years as a successful violin teacher, is teaching at his New York studio, 235 East Thirty-ninth street, during the summer. Many of Mr. Silverman's pupils are now filling important positions in leading symphony orchestras throughout the country.

#### Aschenfelder Artist-Pupil Gives

##### Jersey City Recital

Arthur Keegan, pianist and artist-pupil of Louis Aschenfelder, appeared successfully in recital on June 22 at St. Aedans Hall, Jersey City, N. J., under the auspices of the Ladies' Auxiliary, Ancient Order of Hibernians. He was assisted by George Stewart, violinist.

#### The Work of the Bellamanns

H. H. Bellamann, dean of the department of music of the College for Women at Columbia, S. C., reports the close of a most successful year. The enrollment of the music classes reached two hundred and fifty pupils this year and prospects for the opening in September are such as necessitate the employment of two new assistants. One of these will be Birgit Lund, sister of the composer, Signe Lund. She is a Norwegian singer of considerable reputation.

The annual music week, a series of six evenings given by the seniors, was given this year to capacity houses. Only works of large calibre and unquestioned artistic merit find place on these programs. They may be said to constitute an educational factor in the musical life of Columbia that is doing much to elevate the taste and change the attitude of the public toward concerts in general.

A feature of one of the programs this year was the presentation of a new piano sonata by Mr. Bellamann. The work was written several years ago during Mr. Bellamann's residence in Paris but this was its first public hearing. Eulaine Adams, one of Mr. Bellamann's most gifted pupils, gave a fine reading of the work, which is based on excerpts from Walt Whitman.

Another work of great interest was a choral suite, "Summer," written for the college choral society by Mrs. DeWitte Morgan, of Mississippi, to a text by Mr. Bella-

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mann. The suite is a large work, occupying half an evening. The composer was present to assist in the production, which was so decided a success that it was repeated on a subsequent evening. Mrs. Morgan is a gifted young composer and was accorded a very warm welcome by Columbia music lovers. Critics of the local papers were generous in their praise of the tunefulness and effectiveness of the suite.

This department under the management of Mr. and Mrs. Bellamann is rapidly taking a leading place among Southern music schools. Graduates are in demand as teachers and the programs offered by the faculty and students are of such distinguished quality and so unique in construction that they command as interested attention as the concerts of visiting artists.

#### Appreciative of Mme. Cailleau

In the San Francisco Chronicle of January 17 appeared the following appreciation of Mme. Cailleau:

In choosing a teacher of the voice, pupils are wise to insist that the one whom they engage to guide must also "know the way." Success in instruction is a matter of example as well as of precept, and a teacher who is also the finished artist is the ideal. Rose Relda Cailleau has graduated into the ranks of artists with many successful evidences of her skill as a vocal teacher.

Three recent successes have been scored by Myrtle Claire Donnelly, Marguerite Raas and Constance Alexander, all of whom owe their present status to the genius of their teacher. That she still knows how to sing was evident at the dinner of Mrs. William Fries, when Mme. Cailleau received an ovation after the rendition of the "Bell Song" from "Lakmé"; and she knows how to teach,

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declare her pupils, who demonstrate the truth of their assertion with their art.

Prior to coming to San Francisco Rose Relda was an established success in Europe. She made her debut in the leading role of "Lakmé" at the Paris Opéra Comique with Clarence Whitehill, where her success kept her for more than a year. She achieved equal triumphs in Milan at the Teatro Lyrico, and then at the Frankfurt Royal Opera House; also at the Royal Opera House of Berlin and of Stockholm. The critics everywhere proclaimed her voice a pure coloratura soprano of a timbre "avec des larmes dans la voix," and fortunately it showed perfect training.

#### W. Ralph Cox's Songs

##### Steadily Increasing in Popularity

W. Ralph Cox is one of the younger American composers whose songs are found more and more upon the programs of leading singers and are being used in the studio by discriminating teachers of voice. This is due in large measure to their ingratiating melodies and to the fact that they are clean cut and gratefully vocal. Mr. Cox is a thorough musician and aside from a thorough theoretical knowledge understands the practical needs of the voice from his wide experience as an organist and choirmaster and as teacher of voice. (His studios are in the Metropolitan Opera House Building, New York.)

Mr. Cox's songs show an excellent choice of texts. Among these are "April Tide," "Peggy," "Sylvia," "Down in Derry," "The End of Day," "The Vendor of Dreams," "Somebody Loves Me," "Forget" and "Pansies." Prominent artists singing Cox songs are Florence Otis, Florence Mulford, Harriet McConnell, Edith Percy, Mary Potter, Edna Peard, Catherine Bryce, Percy Hemus, George Reim-



W. RALPH COX,  
Composer.

herr, Claude Warford, Carl Rupprecht, Edward Boyle, Leon Rice, Harold Land.

"Down in Derry" has been sung a number of times recently by George F. Reinherr, tenor. This song has made rapid strides into popularity. Although making its initial appearance only eight months ago it is already in its fifth edition.

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Cincinnati Press Commends

Grace Gardner Professional Pupils

On Tuesday evening, June 12, Grace G. Gardner presented pupils from her professional class in a recital at the Woman's Club Auditorium, Cincinnati. Assisted by members of the Cincinnati Symphony Orchestra, these singers presented a varied and interesting program, opening with the aria from "Louise," sung by Mattie Berry Reppert with fine effect, and concluding with the flower maidens' chorus from "Parsifal," sung by Louette Riehl, Lily Hafford, Ida Phillips, Clara Taylor Fahlbush, Mattie Berry Reppert, Ida Anderson Klein, May Phillips, Muriel Randolph, Irene Ritchie, Marie Culp and Julia Friedrich. Mrs. Klein, Mrs. Fahlbush, Miss Ritchie, Miss Hafford and Miss Riehl presented the remainder of the program



GRACE G. GARDNER,

On the steps of her summer home at Hillsboro, Ohio.

which was made up of numbers by Braga, Miss Gardner, Richard Strauss, Brahms, Henry R. Bishop, Chaminade, Lehmann, Gluck, Cadman, Carl Hahn, Marzials, and Mascheroni.

"One of Miss Gardner's own compositions, 'World of Mine,' whose merits have given it success in the East, is truly a beautiful conception," states the Cincinnati Commercial Tribune. The same paper also declares that "Not only for artistic sincerity and superiority in every way, but for two especial reasons was the song recital by Grace G. Gardner's professional class notable and memorable. All six of the young women who took part as soloists reflected the personal and musical individuality of Miss Gardner, each through a very real and distinctive individuality of her own, and all of them demonstrated that they are singers in that true sense in which singing is thought of as mental and spiritual expression through appropriate and artistic vocalization. Paraphrasing the familiar quatrain regarding judicious and artful conversation, one might say:

"If with your voice you'd folk rejoice,  
Five things observe with care;  
For whom you sing, with whom you sing,  
And what and how and where."

"Such discernment on the part of master and disciples illumined and beautified both the construction and the interpretation of this recital program, which was of first rate concert quality and was marked by master touches which characterize artistic understanding and confer distinction. Intelligence and singing eloquence, with all the esthetic and emotional graces they include, were evidently the chief ends sought in the application of their tonal equipment and vocal culture as well as the manifest aim in the training of these women to express the best within them as human women through the most they can make of themselves as musical artists."

Excellent reports were also given of the event by the Cincinnati Enquirer and Times-Star. Special mention should be made of the excellent accompaniments of Mary L. Bennett at the piano; Arline Ochs, harp; A. Borjes, violin; Leonard Watson, cello; George W. Loehman, flute, and George Moore, organ.

Miss Gardner's summer school opened June 25 at Hillsboro, Ohio, with a large class in attendance, and will continue until July 28. The class lectures include the art of singing, personal experiences in Europe, old and modern masters of the art, etc. Hillsboro is most attractively situated on the very high hills, two hours from Cincinnati, the beautiful scenery making motoring and horseback riding most enjoyable.

"Watch Guiomar Novaes,"

Says New York World

The career of Guiomar Novaes has been interestingly summed up in an article which appeared in the New York World. "Last season," reads the article, "the young Brazilian came here and on sheer ability got notices from the music critics and recognition by the public that scores of unquestionably fine pianists for years have been vainly endeavoring to bring about. This dark-skinned girl was then twenty years of age, but like those of her sex so far south she appeared older. So remarkable were the resources of Miss Novaes that persons of experienced judgment doubted if in the ensuing five seasons another young pianist with powers comparable with hers would be heard in New York.

"Keep your eyes open for the future accomplishments of Miss Novaes. She has amazing restraint in one so young, a mental balance, a musical sanity in interpretation that is good to encounter.

"The writer does not remember a woman pianist who has the bigness of style, the warmth, the tenderness, the calm dignity and the fluent lightness which Miss Novaes has displayed in her playing in this city. She has that rare facility of being able to adapt any of her resources to the demands

of the moment, and if she is in a whirl of musical passion one minute it does not preclude giving an exact consideration to the classic depth of what may shortly follow. Miss Novaes makes her tone round or thin or brilliant or crisp, as suits her purpose, and she isn't afraid to permit her originality to influence her readings. She has power of finger and wrist and arm, technique that stops at nothing we know in pianoforte literature and the big artist's insight into the composition."

NEW WICHITA SYMPHONY ORCHESTRA

Rafael Navas, the well known pianist and conductor, now in the East, has started a symphony orchestra in Wichita, Kans.

Membership in the symphony will be made up only of professionals, and only paid musicians will be employed, and these will be selected on the basis of merit. Mr. Navas will try out personally all applicants for positions.

The symphony orchestra bids fair to be the big attraction in musical Wichita next winter. Mr. Navas, who has taught a large class of piano students in Wichita, will give this up and devote his entire time to the success of his new enterprise. The concerts will be given at popular prices.

Special inducements will be offered those otherwise unable to attend, and one of the features of the enterprise



RAFAEL NAVAS,  
Pianist and conductor.

will be the twenty concerts given especially for children, when the admission fee will be only ten cents per concert. A guarantee of \$5,000 has been asked from the people of Wichita. Prominent business man and municipal authori-

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ties are backing the undertaking. Mr. Navas' visit in the East was due solely to his desire to secure the best talent available, and his list of soloists will soon be published in the *MUSICAL COURIER*. The record of Conductor Navas should insure success to his new scheme, and Wichita may well be proud to harbor such a man as Rafael Navas and also L. W. Klapp, mayor of Wichita, who has promised to have the city give its support, thereby making the orchestra a municipal institution. Henry Lassen, S. P. Wallingford, Henry J. Allen, ex-Senator Long and Earl W. Evans are the incorporators of the orchestra.

Long live the Wichita Symphony Orchestra!

#### Cornelius van Vliet's Work a Recreation

Cornelius van Vliet, cellist of the Minneapolis Symphony Orchestra, known in practically every capital in Europe and in all the great music centers of America, has devoted fifty-two weeks of this year to playing. At the close of



CORNELIUS VAN VLIET,  
Cellist.

the Minneapolis tour Mr. van Vliet went to New York, where he made records for a talking machine company. On June 25 he started on a ten weeks' tour under the management of the Lincoln Chautauquas, as a member of an all star company. From September 15 until the opening of the Minneapolis Orchestra season, on October 15, Mr. van Vliet will give recitals under the exclusive management of Harry Culbertson. This summer Van Vliet will find his vacation and recreation in his work.

#### More Praise for the New York

##### Chamber Music Society

Late in May the New York Chamber Music Society, Carolyn Beebe, director, appeared in Binghamton, N. Y., with that success which invariably characterizes the every appearance of this organization. "Individually, and as a whole, members give best there is in music," reads the headline of the Binghamton Republican-Herald, and this statement is typical of the work of this society. Appended is the remainder of the Republican-Herald criticism and also that of the Binghamton Press:

A program of music, which was in the highest degree enjoyable to the audience attending the concert given by the New York Chamber Music Society in the high school auditorium last night, was rendered by the eleven great artists making up the ensemble. The individual excellence of the performers, the exquisite blending of the instruments, and well chosen compositions contributed to the general perfection of the entertainment.

Nothing could have been more restful than the Mozart quintet in E flat major in its various movements, which constituted the first number. Characteristically pastoral with a suggestion of running waters, singing breezes and bird notes, it was delightful in the extreme, as played by the artists with oboe, clarinet, French horn, bassoon, and with Carolyn Beebe at the piano.

The second number, a Schubert octet in F major, for two violins, viola, violoncello, double bass and clarinet, with its plaintive adagio, the tripping rhythm and snappy melody of its scherzo, and its appealing andante offered a pleasing contrast, and the more dramatic qualities of the Wolf-Ferrari Kammer-symphonie, with the flute added to the group of woodwinds in the second number, afforded a fitting and thoroughly enjoyable conclusion.

While the artists received many cordial recalls, they returned to bow only, playing no encores.—Binghamton Republican-Herald.

#### CHAMBER MUSIC ARTISTS PRESENT BEWITCHING MUSIC

A number of persons in last night's audience attending the concert in the high school auditorium, given by the New York Chamber Music Society, declared the evening to be the most enjoyable they had ever passed under the spell of good music.

Like a choir of siren voices captured from the spiritual forces of nature and imprisoned by carnate forms were the sounds that came from the instruments as they sang together in perfect unison, under the manipulation of the splendid artists in the orchestra.

Only expert study of the individual artists' use of the instruments could divine the perfect technic required to accomplish the effects gained, and few listening to the bewitching music the Chamber Society produces are in a mood for minute analysis. The audience was very appreciative and warmly applauded the orchestra at every opportunity, paying special tribute to Carolyn Beebe, the brilliant pianist of the group.—Binghamton Press.

#### Bruno Huhn Summering on Long Island

Bruno Huhn, whose specialty is instruction in style, repertoire and diction for vocalists, and who has produced many excellent compositions which have become favorites among the musical fraternity, is now at his summer home, "The Hunting Inn," East Hampton, Long Island.

#### Mr. and Mrs. Botta at Shippan Point

Mr. and Mrs. Luca Botta will join the musical colony at Shippan Point, Stamford, Conn., this week.

## ORIGINALITY IN MUSIC TALKS

### Those of Mme. von Klenner Are Both Novel and Interesting

Openly didactic musical lectures are as old as the eternal hills, or nearly so. Others that are a blending of platitudes and generalities, interspersed with quotations and seasoned with the pepper and salt of vocal and instrumental selections, have to be very good nowadays to be attractive. Some are interesting indeed. But the man or woman who can blaze a new and original trail in musical lecturing is doing something far more in the spirit of this day and date. People want instruction, it is true, but it has to be imparted along fresher lines than those of portentous professors delivering solemn, but stale, thoughts on the works of great composers.

Now and then there appears some one who has as many mental sides as a well cut diamond has facets and which contribute equal effectiveness. About two years ago, while guest of honor at a club of men and women outside of New York City, Baroness Katharine von Klenner, president and founder of the National Opera Club of America, relieved a strained situation by taking the place of a speaker who had disappointed. There had been no preparation, but as Mme. von Klenner employed as her subject some novel features of musical matters, it became apparent early in the address that she had suddenly manifested another talent hitherto doubtless dormant, but which had never been prominently brought forward. It was made evident that she had the rare power of holding the interest of an audience while she discoursed informally and without other aid toward the accomplishment of her task. The talk was as successful as it was impromptu. The speaker had hardly finished her acknowledgment of applause at its conclusion before she was booked to appear before three women's clubs represented there by enthusiastic members.

It was not long before there was such a demand for Mme. von Klenner as a music talk specialist that she formulated several subjects as the basis of addresses to be used thereafter. Among the titles chosen for these talks are:

"Musical Preparedness Through Propaganda," "Musical Vibrations and Therapeutics," "Influence of Music on the Home," "Appreciation of Grand Opera."

Seven years as president of the New York Woman's Press Club served to develop Mme. von Klenner both as chair-

man and parliamentarian. On the platform she displays perfect poise and wide experience, and naturally an unquestionable knowledge of her subject. A complete musical education under the great Viardot-Garcia was her foundation, and on this there has been erected a superstructure of information gained from her travels in every land. If there were no other evidence of her fitness to rank among the first of music lecturers, the fact of her having been awarded the Grand Prix at the Paris Exposition Universelle, in 1900, for her educational efforts in the cause of music in America would alone offer irrefutable proof of her qualifications.

Last season Mme. von Klenner yielded to the demands of those who heard her that she add music lectures to her list of professional accomplishments, and bookings for this purpose are now being made. Some of her summer leisure will be devoted to preparations for this branch of occupation, and information concerning it can be secured by addressing her at Point Chautauqua, N. Y.

#### Bookings for Some of Daniel Mayer's Artists

Daniel Mayer says that he has every reason to be delighted with the many bookings he has made for his artists, Florence Macbeth, Mischa Levitzki, Maurice Dambois, the famous Belgian cellist and Max Pilzer, the "splendid violinist." Already much of their time has been arranged for next season.

Florence Macbeth starts her season at the end of this month—June—in Ravinia Park. Her first appearance will be in "Lucia" and she will be heard in other roles. Her repertoire includes practically all the roles sung by coloratura sopranos. Mr. Mayer is also booking Lilla Snelling, who has recently placed herself under his management.

#### Praise for Liefeld Work

For ten weeks this summer, the Pittsburgh Ladies' Orchestra, under the direction of Albert D. Liefeld, will be very busy filling Chautauqua engagements in the Middle West. Mr. Liefeld has composed a new setting for the words of "America" and this has met with the approval of many people, among whom may be numbered Secretary of the Navy Daniels and Lieut. Santelmann, leader of the U. S. Marine Band. In a letter to Mr. Liefeld the latter declared, "I find both 'America' and 'All Hail America' to be of merit and am sure that they will stimulate patriotism wherever they are heard. I wish you every success."

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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guisomar Noves, Johanna Gadski, Joan Manen, Carl Friedberg and Percy Grainger.

During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

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YVONNE DE TRÉVILLE AND HER DOUBLE.

**Yvonne de Tréville Sings for Mayor's Committee at Bronx Day Celebration**

Recruiting for army and navy was stimulated last Thursday night by the singing of "The Star Spangled Banner" and the "Bells of Rheims" by Yvonne de Tréville at the Bronx celebration, New York.

So enthusiastic over her work as an active member of the Patriotic Song Committee has the famous colature soprano become, that she has decided to forego her vacation in order to devote herself to the present need. The Bronx Day Celebration was the first of the series of patriotic meetings in which the Mayor's Committee of National Defense and the Patriotic Song Committee will collaborate.

**A Busy Day for Fanning and Turpin**

The sessions of Cecil Fanning's and H. B. Turpin's activities seem to prolong themselves indefinitely, and this year, after the busiest season of their joint careers, they will be kept busy throughout the summer, with only occasional respites.

June 14, in the morning, this singer and his accompanist gave a highly successful recital for the teachers and pupils of the Southern California Normal School. An audience of 1,600, and such a high degree of enthusiasm was created that only the hands of the clock revolving slowly but surely toward the allotted time limit spared Mr. Fanning from singing his whole repertoire; as it was seven extra numbers were added. At the conclusion of the recital, at the request of the president, the curtain was raised and Mr. Fanning and Mr. Turpin were asked to step forward to receive a public vote of thanks. "It was the best concert we have ever had!" was the unanimous consensus.

In the evening Cecil Fanning sang at the Great Flag Day rally at the Shrine auditorium, when 300 aliens were given their citizenship papers. Four thousand were in attendance and flags of the Allies waved from all quarters. Mr. Fanning sang "The Star Spangled Banner," assisted by the Ellis Club, directed by Mr. Polin, with H. B. Turpin at the piano. In response to the stampee which followed this number Mr. Fanning sang "Dixie."

**J. Armour Galloway to Teach This Summer**

Owing to the many requests from vocal teachers and students throughout the country who are unable to be in New York during the winter season, J. Armour Galloway, the vocal pedagogue, will continue to teach during the entire summer at his New York studios, 637 Madison avenue.

**Aborn Operatic Classes Display Talents and Training in Final Musicales**

The final musicale of the Aborn Classes for Operatic Training for the season just ended took place on Sunday evening, June 17, at the Bronx Opera House, New York, when the following scenes and excerpts from grand opera were enacted: Bridal scene from "Lohengrin" (Wagner)—Elsa, Beulah Beach; Lohengrin, Giuseppe Agostini. Scene from "Il Trovatore" (Verdi)—Leonora, Vahdah Cottona; Manrico, Giuseppe Agostini; Di Luna, Bertram Bailey. Aria from "Aida" (Verdi)—Anna Bossetti. Scene from "Pagliacci" (Leoncavallo)—Nedda, Frances Parker; Canio, Giuseppe Agostini; Tonio, Bertram Bailey; Silvio, Giuseppe Interante; Beppo, Louis Derman. Scene from "Rigoletto" (Verdi)—Gilda, Vahdah Cottona; Maddelena, Estelle Mount; Sparafucile, Gilbert Wilson; Rigoletto, Bertram

Bailey; Duke, Obrad Djurin. Musical director, Ignacio del Castillo; artist director, Karl Schroeder.

With the exception of Messrs. Agostini, Derman, Interante and Sorgi, professional members of the Aborn Opera Company, and the Misses Bossetti and Cottona, all the participants were pupils having but one year of training, and Miss Bossetti and Miss Cottona attended the school last year as well.

As Elsa, Miss Beach was a charming picture of a bride and she sang efficiently; Miss Cottona's Leonora showed understanding of that trying role, both dramatically and vocally. As Nedda, Miss Parker displayed good interpretation, and it was no wonder that poor Tonio, sung by Mr. Bailey, fell in love with her beauty as well as her singing. Mr. Bailey's conception of the role was intelligent and he sang well. To Miss Bossetti fell the task of the difficult aria from "Aida," which she performed exceptionally well, displaying a large dramatic soprano voice, over which she had control. The always popular last act from "Rigoletto" was artistically done. Mr. Djurin sang "La donna è mobile" with a voice of pure tenor quality. Miss Cottona increased her favorable impression already made, and Miss Mount made as much as possible of the thankless role of Maddelena, her voice being of very pretty quality, especially in her upper register. Mr. Bailey completed the ensemble. Mr. Agostini's work is always reliable. Mr. Interante possess an unusually pleasing baritone voice, and the duets in "Pagliacci" were especially well sung. Messrs. Sorgi and Derman, too, deserve a word of praise for their work.

One could not help but notice that all the singers were sure of themselves musically and that there was no uneasy suspense of waiting for a dilatory cue.

Several pupils who did not appear at this time made noteworthy debuts during the year, including Mrs. George McManus as Musetta. Julenne Costa sang three consecutive weeks in Providence with the Aborn Opera Company in extensive repertoire. Marie Stapleton Murray did the same in Pittsburgh and Providence. Mr. Aborn was gratified with his pupils' work. A number of applications to reenter the classes for the coming year already have been received.

**Sundelius for Civic Concerts**

Marie Sundelius has been engaged as soloist for the Civic Orchestral Society concerts now running in New York. She appears with that body on July 22, following her coast trip where she is the featured soloist at the great Swedish Singing Festival being held July 12 and 13 at Seattle and Tacoma.

**Douglas Powell's Summer Classes Interrupted**

Owing to the fact that Douglas Powell will have to undergo a minor operation shortly, which will be followed by a few weeks' rest, this New York teacher's summer classes will be interrupted for the time being. Mr. Powell states, however, that he will resume work the beginning of August.

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## SUMMER NOTES AROUND GOTHAM

Johanna Brocks-Oetteking, the soprano, who has had quite the busiest season in her career, is summering at The Winternitz, Arverne, L. I., as usual. Excepting for a few private engagements in the metropolis beginning of next month, she will be at the seashore until early autumn.

A junior musicale was held at the American Progressive Piano School, New York, Gustav L. Becker, director, June 16, at which the young pupils presented an interesting program in creditable manner; several played for the first time in public. The large studio was well filled and hearty applause rewarded all the pianists. Some of Mr. Becker's advanced pupils played at the close of the junior program.

Seven advanced pupils of Elizabeth Kelso Patterson united in a studio musicale at the Misses Patterson's home, New York, June 16, singing selections from operas and oratorios. Two songs, text by Estelle Leask, music by Ashbel P. Fitch, were sung, namely, "Ninon" and "Irish Weather." The first has just been published, and both songs "made a hit." Another success was the young Osage Indian girl, Ish-tat-a-Hue, who sang "Ho, Ye Warriors" (Cadman) and a song by Hoberg. At the close the school presented Helen D. Erskine, Miss Patterson's pupil and accompanist the past season, with a handsome music case. The Patterson home will be open all summer.

Mr. and Mrs. John W. Nichols leave soon for Burlington, Vt., where they give joint recitals in the auditorium of the gymnasium and teach at the summer session of the University of Vermont.

Three free scholarships will be awarded to candidates of an open contest to be held in Burlington July 9. Any information regarding applications may be had from the director of the University of Vermont.

Mr. Nichols sang recently for the Schubert Choir of Easton, Pa., and has been offered a return engagement, probably in "The Messiah."

Mr. and Mrs. Nichols are considering a tour to the Pacific Coast which they have been offered for next season.

Mr. and Mrs. George Howe, of Park Hill-on-Hudson, recently celebrated their tenth wedding anniversary, issuing invitations to a "tin wedding," when much good music was heard. Susan Smock Boice, soprano, sang songs which delighted the audience. Miss Walsh, of Park Hill, played piano pieces in a manner which showed high attainment, and Harriet Barkley Riesberg sang with finish and style. Mary Ellen Reed played an arrangement of "Caro Nome" and Chopin studies so well that the audience kept her seated at the piano a long time. She has splendid pianistic talent, well directed, and plays with temperament as well.

### Mundell Choral Club Elects Officers

At the annual business meeting of the Mundell Choral Club, held Monday at the residence of the founder and musical director, M. Louise Mundell, 152 Hancock street, Brooklyn, the following officers were elected: President, Mrs. Carroll L. Nichols (Mrs. G. Reginald Crossley, resigning); first vice-president, Mrs. George Reichmann; second vice-president, Mrs. John J. Gillies; secretary, Mrs. John G. Turnbull; corresponding secretary, Ruth S. Hoogland; treasurer, Annie Litchfield Faber; librarian, Mrs. Gilbert C. Halsted, Jr.

As heretofore, all musical events of the Mundell Choral Club will be held in the grand ballroom of Hotel Bossert, the dates for which include concerts Tuesday evenings, December 4, and April 2. Afternoon musicales will be held on Saturdays, November 10 and February 9. The fourth annual White Breakfast will be held on Saturday, April 27. Special well known artists have been engaged for the first concert and the high artistic attainments for which this organization stands will be sustained.

### Stern Pupils at Washington Forum

June 15 a score of artist-pupils of the New York School of Music and Arts collaborated in a fine concert at the Washington Heights Forum, vocal, piano and violin numbers making up an interesting program. The singers as usual covered themselves with glory, reflected through the excellent instruction they have received from Mr. Sterner, which enables them to sing with beauty of tone, style and finish. They were Mabel Wayne, Annie Grace, Samuel Critcherson, Mary Tracy, Fannie Fancher, Lester de Varny, Myra Waud, M. Budd Walker, Angeline Telleys, Mary Engelmann, Lillian Brandon and Dorothy Gardner. The pianist was Olga Soennichsen and the violinist Louis Ferraro. Both young artists did well, winning vigorous applause, and Helen Wolverson played excellent accompaniments.

### American Institute Recitals

The first of the Wednesday morning recitals at the American Institute, New York, during the six weeks' summer session was given June 20 by Alice Clausen, pupil of Miss Chittenden, and Regina Dufft, pupil of Mr. Schradieck. The pupils and teachers giving the recitals in July will be announced later. Each program will last about forty minutes.

Mr. Hodgson's pupils gave the program Wednesday, June 27. The public is cordially invited to attend and bring friends.

### Love and Lea in Passaic

Harold Wells Turner, publisher of "Health Culture Magazine," gave an evening of song at his home, Passaic Park, N. J., on June 16. Linnie Love, soprano, and Lorna Lea, contralto, sang solos and duets to their own accompaniment. Both young singers have fresh, youthful voices, and sing in a charming manner. Their voices blend perfectly, and they sing with ease and splendid control. Mr. Turner sang several baritone songs to the delight of those present. He is studying voice with Miss Love, and has

showed much improvement in a short time. He has a voice of even quality and much sweetness.

June 15, Linnie Love and Lorna Lea were the artists at a farewell party given at the home of Mrs. H. H. Frazee, Central Park West, in honor of her brother, George Cligby, who is leaving for France to join the American Ambulance Corps. Misses Love and Lea sang a number of solos and duets, to the enjoyment of all.

### Warren Proctor, Tenor, Is Not a "Tiny Specimen"

Further comment on the singing of Warren Proctor, tenor of the Chicago Opera, on his recent tour with the Minneapolis Symphony Orchestra, follow:

Concert tenors are usually such tiny specimens that the masculine bulk of Warren Proctor satisfied the eye before he began to sing. The narrative of "Lohengrin," with the beautiful orchestral accompaniment, gave him full scope for his sweet and powerful voice, and his first encore, "Duna," sung with the harp alone, so delighted his hearers that they called him back in spite of the lateness of the hour and he sang with the orchestra again, "Mother o' Mine." His voice has unusual timbre and he sings without that stress usual in those who sing with orchestra. Mr. Oberholfer's conducting of this last song showed rare sympathy with the singer.—Peoria (Ill.) Press.

Warren Proctor, of the Chicago Opera Company, sang the aria from "Faust." He took the house by storm and was called back repeatedly until he responded with two encores.—Jacksonville (Ill.) Courier.

Of the soloists, Warren Proctor, the tenor, made a most favorable impression. It was his first appearance here and he made many friends by his finely trained voice and perfect enunciation.—Alton (Ill.) Evening Telegram.

### New Cadman Song for Dorothy Jardon

Charles Wakefield Cadman and his publishers, White-Smith Music Company, are about to issue a new song written for Dorothy Jardon, now on the Keith and the Orpheum circuits of vaudeville. It is called "Love Like the Dawn Came Stealing," with words by Gilbert Moyle of New York. When Miss Jardon appeared for a two weeks' engagement in Los Angeles, the composer's home city, the song was voted one of Cadman's most effective. The composer at that time made his first and only bow to a vaudeville audience, appearing at the piano in Miss Jardon's "act," a matter which created a great deal of local interest. Miss Jardon now is using the song at every performance, and will feature it again next season.

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EUNICE LANDRUM,  
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#### Anderson Pupil Displays Talent at Ebell Club

An interesting piano recital was given at the Ebell Club Auditorium, Los Angeles, on June 13, by Eunice Landrum, a pupil of Jode A. Anderson, one of Los Angeles' eminent teachers. The program was well selected to display the pianist's brilliant technical mastery, and was, at the same time, replete with beauty. It opened with Beethoven's sonata, op. 14, No. 2, which was played with commendable firmness and understanding of the classic school. The bravura passages were taken in a way that showed the artist's knowledge of the limitations of the instrument. It may be said that, throughout the entire program she displayed force discriminately, never overforcing—a commendable quality of restraint in these days of pounding.

Miss Landrum's second group included Debussy's "Arabesque" and "Clair de Lune," and Godard's "Chromatic Valse." It is a far cry from Beethoven to Debussy, and a relief from the formal stiffness of the former is the

#### Anthony Carlson at Santa Barbara

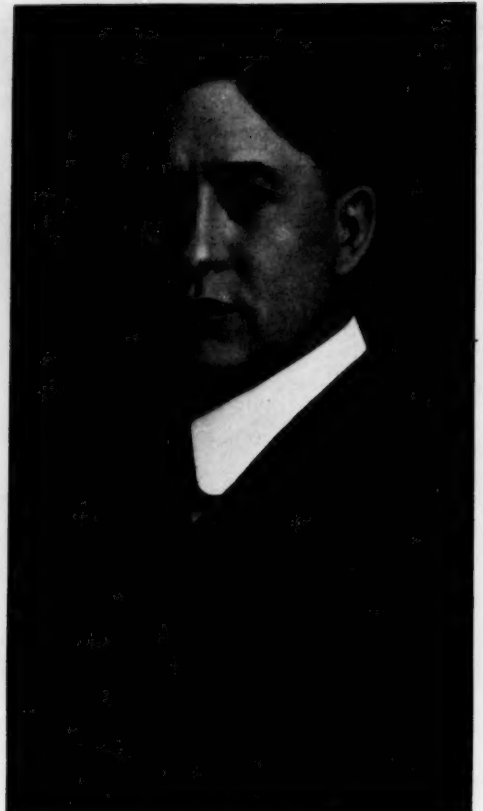
Anthony Carlson gave a recital at Hotel Potter, Santa Barbara, Cal., on June 9, making a deep impression on a large and cultured audience. His program was varied, offering selections from the best song and opera literature of the German, French, Russian and American schools. The latter was especially well represented by two songs by the singer's brother, Charles F. Carlson, "Each Morn a Thousand Roses Brings" and "All Crimson Flushed," lovely compositions, replete with depth of feeling and exquisite harmonic color, and interpreted on this occasion with all that depth of interpretative beauty and sonority of tone of which this splendid Liedersinger is capable. Cadman's "Call Me No More" was also sung, and "Now Sleeps the Crimson Petal." Quilter, and there was a general feeling that the American school should feel justly proud not only of its composers, but of this unusually gifted interpreter. It must be added here also that Anthony Carlson possesses a marvelously perfect diction, so clear and limpid that every word can be understood even in the most sustained passages. When it is taken into consideration that this singer has a big, robust basso, the notability of this feat will be appreciated.

As a Liedersinger Mr. Carlson's power was perhaps most vividly expressed in those works of the German school that we all recognize as true "Lieder: Strauss' "Traum durch die Dämmerung," Loewe's "Heimlichkeit," Brahms' "Feld-einsamkeit," and others. Here the deep poetic character of Carlson's nature comes most strongly into evidence. His interpretation of these works is based upon strong, manly feeling and deep and tender passion.

Delightful, and much to the taste of his audience, was his rendition of "Rolling Down to Rio," German, and "Danny Deever," Damrosch.

#### Foerster Compositions Form Program

At a recent meeting of the Filharmonica Club of Wilkesburg, Pa., which was held at the studio of Jean F. Carroll, compositions by Adolph M. Foerster were presented. For the piano there were "Festival March" (still in manuscript), "Sonnet," a valse caprice, nocturne, mazurka, a suite consisting of a prelude, waltz and intermezzo finale, "Homage to Brahms," played by Celia O'Leary, Miss Carroll, Mabel Hanlon and Nelle Lugenbill. Claude Brown, violinist, played a duo and two novelettes. Included among the songs were "Oh, Fairest of the Rural Maids," "Sleep,



JODE A. ANDERSON,  
Prominent piano teacher of Los Angeles.

delightfully fantastic mysticism of the latter, especially when interpreted as it was by Miss Landrum, who succeeded in infusing into it that lightness that is so necessary to the modern idiom. The "Chromatic Valse" was done with speed and brilliancy, and was obviously to the taste of the audience.

The next group was Schutt's "Carnival Mignon," interpreted daintily and vivaciously. This was followed by a group of five pieces, a Strauss-Schutt waltz, two Tschai-kowsky numbers, Liszt's "Dance of the Gnomes" and the Rachmaninoff prelude in G minor—a group which permitted of a display of Miss Landrum's great versatility and thorough grasp of various schools and idioms.

The program closed with Schumann's sonata, op. 22, a work all too rarely heard on recital programs, and played by Miss Landrum upon this occasion with striking effect, making a fitting close to a most artistic offering.

Miss Landrum has an attractive personality and stage presence, and her popularity was evidenced by the very large audience and the hearty applause.

Little Darling," "The Proposal," sung by Mrs. Jean C. Blasser; "When Thou Art Nigh" and "Ave Maria," Mrs. A. J. Carroll; "Russian Lover's Song" and "Those Eyes of Thine," Earl F. Elder; "I Love Thee," "An Evening Song" and "My Harp," Mary V. Cunningham, and a song cycle of Greek love songs by Miss Cunningham. Mr. Foerster acted as accompanist.

#### Felice de Gregorio in Recital

Felice de Gregorio, a baritone of unusual qualities, introduced himself in a recital at the auditorium of the Y. M. C. A., New York, June 18. Mr. de Gregorio revealed a voice of wide range, quality, and of peculiar appeal. He handled it with skill and authority, and the delivery of his varied program was artistic and finished. He sang songs in Italian, French, German and English, and the "Credo" from "Othello," with great dramatic and interpretative talent. He merited the applause of a good sized audience and had to respond with several encores, among them the "Figaro" aria from the "Barber of Seville."

Mr. de Gregorio is an artist pupil of Sergei Klibansky. A group of songs by Alice M. Shaw, the young American composer, was well received, also a song by Cornelius Estill, who furnished very artistic accompaniments.

#### Harold Land in Watertown

Harold Land was soloist for the Watertown, N. Y., Choral Society May 24, and the next day a paper said of him:

Between marveling at the accomplishment wrought by the conductor, in bring the chorus to such perfection, and enthusing over the fine work of the baritone soloist, Harold Land, of New York, there was not a dull moment in the whole evening. Mr. Land has a voice of exceptional quality and knows how to use it to the best advantage. When he had concluded "When Dull Care," sung in his happiest vein, they insisted upon an encore. His biggest hit was scored in Homer's "Banjo Song," which he sang with feeling and understanding that stamped him as a real artist.—The Waterbury American.

#### Anna Case, Composer

Anna Case, who recently blossomed forth as a composer, has just conceived a patriotic march song entitled "Our America," which was published last week. Miss Case wrote both words and music. John Philip Sousa will aid Miss Case in introducing the song in Brooklyn next Friday night.



## FORT WORTH GIVES "FAUST" WITH LOCAL TALENT

An epoch in the musical and artistic growth of Fort Worth was marked recently, when the opera "Faust" was given a completely staged, artistically performed and in every way a very successful rendition. As is the case in every city, the musical progress in Fort Worth has been inseparably connected with the names of several public spirited and energetic musicians who are ready at all times to work for the best development of their city, often without expectation of desire for any recompense other than the satisfaction of a duty well performed. Among these, in Fort Worth, no one has been more energetic, more optimistic nor more faithful than Sam S. Losh—and he it was who was responsible for the production of "Faust," from the beginning to the successful culmination, which was achieved in spite of many difficulties.

The nucleus for the production was the Apollo Chorus, a splendid body of singers which was organized several years ago by Mr. Losh and which has been under his direction ever since. The principals, with but one exception, were Fort Worth singers and the orchestra was composed entirely of local musicians. The title role was taken by Ellison Van Hoose, of Houston, who was the only visiting artist. He was an artistic delight throughout the opera, both in the purity and beauty of his singing and his splendid conception of the part. This was his second appearance here—last year he sang the "Stabat Mater" with the Apollo Chorus—and the former favorable impression was renewed and strengthened on this occasion.

Pearl Calhoun Davis, as Marguerite, achieved a veritable triumph. She is a Fort Worth girl who has won an enviable place in the hearts of the musical public but her beautiful voice and thoroughly intelligent work have never shown to such excellent advantage as on this occasion. Dramatically and vocally she handled the role to perfection and withal was such a delight to the eye that one was completely satisfied with her in every way.

Frank C. Agar is another popular Fort Worth musician who has often given evidence of his splendid ability in concert and oratorio work but it remained for this occasion to show that he is equally satisfactory in opera. As Mephisto, he left nothing to be desired in the interpretation of the role. Both in solo and concerted numbers his powerful and melodious voice showed to excellent advantage.

The appearance of Louis Ducker as Valentine was especially interesting as he is a young singer who has been reared in Fort Worth and this was his first big appearance. He is endowed naturally with a pleasing voice and a wonderful amount of temperament and artistic ability and his work in the opera was thoroughly satisfying. His excellent singing and acting in the scene depicting the death of Valentine brought great applause from the audience.

As Siebel, Mabel Helmcamp Neely was very attractive and the peculiarly beautiful quality of her voice was especially suited to the part. She made a splendid impression with her artistic rendition of the "Flower Song." She is a pupil of Mr. Losh and reflects his splendid training.

Walker Moore and Mrs. Louis Morris are two excellent singers who could have handled acceptably much more exacting roles than those of Wagner and Martha and it is to be said to their great credit that they entered thoroughly into the spirit of the production and sang these smaller parts so as to make the very best of them.

The orchestra gave excellent support to the singers and though the instrumentation was necessarily curtailed, the tonal effect obtained through capable handling was good. The chorus work was of the highest class and evidenced at all times the capable drilling of the director. The balance of parts was maintained at all times and each individual member seemed determined to do his or her very best. The easy stage deportment was remarkable and much credit for this is due to Catherine Oglesby, who was responsible for the stage direction. Her value in this capacity could scarcely be overestimated. An incidental ballet was cleverly arranged by Margaret Hudson whose ability in this work is well recognized. In the Kermesse scene the ballet was attractive. Two other musicians deserve especial credit for the success of the performance. E. Clyde Whitlock rendered valuable assistance as concertmaster of the orchestra and the tireless work of Wilfrid J. Marsh as pianist throughout the trying rehearsals and in the final performances was of inestimable value.

Mr. Losh conducted the performances and had at all times all the forces well in hand. The fact that there were no rough places, no hitches of any kind in either of the

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two performances gave evidence of the painstaking and adequate preparation.

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## Jessie Fenner Hill Studio Notes

Jessie Fenner Hill, the well known New York vocal teacher, closed her studio for the season, June 18. She will spend the summer in rest and recreation at Brown's Camp, Averill Park, N. Y.

Among Mrs. Hill's pupils whose work has won praise wherever they have appeared, are: Marie Zayonchkowska, an artist-pupil, who left for Poland recently. Aside from appearing at many concerts during the past season she has become popular for her records in the Slavic and German languages; Julia Herman and Petronella Yurgas appeared in Waterbury, Conn., on May 31. Miss Herman's singing was of such a character as to secure for her a return engagement for next season; Mabel F. Fowkes, another pupil, has been re-engaged for the eighth consecutive season as contralto soloist in the Fifth street Reformed Church, Bayonne, N. J.; Dainty Edith Alden engaged three weeks with Maude Adams in the "Kiss for Cinderella," and is now on tour.

## The Rothwells at Lyme

Walter Henry Rothwell and Mme. Rothwell-Wolff are now established at their summer home at Lyme, Conn. A large number of students have accompanied the artist couple to Lyme, and will continue study during the summer months. Mr. Rothwell will meet his classes on Tuesday and Thursday of each week at the town studio, 545 West 111th street, and Mme. Rothwell-Wolff will also meet several of her voice pupils each Thursday.

## Loretta del Valle Sings for Charity

At an entertainment given for the United States Junior Naval Reserve, Loretta del Valle was the bright and particular star. Not only did she sing charmingly, but she made an exceedingly pretty picture as she stood with a large silk American flag in her right hand and headed a chorus of over 200 cadets in full uniform. Tremendous enthusiasm was in evidence, and about \$15,000 was realized at the entertainment.

## Pittsburgh Honors Christine Miller

In direct contradiction to the old adage that a prophet is without honor in his own country, there appeared a lengthy article in the Pittsburgh Dispatch about Christine Miller, who calls that city home. The appended is an extract from the article, which voices the MUSICAL COURIER's sentiments with regard to Miss Miller and her art.

Miss Miller easily stands for a type of what we Americans admire most in women. Vigor of body gives her health as a prime requisite, and enables her to house an equally healthy mind. The natural gifts of features are generous in their grace of curve and proportion, and are supplemented by a wisdom which recognizes them as gifts, and therefore entitled to the best treatment that shall enhance them without betraying any hint of vanity or self-complacency. There is courage and self reliance in every movement and expression, yet no want of true modesty which is its own great charm. There are ease and sureness and poise in manner, and yet there is no suggestion of exclusiveness or affectation of superiority. There is a sincere desire to please, yet no breath of a fawning spirit. There is a fire and animation, yet no presence of either rudeness or flippancy. There is an abiding sense of the value of appropriate costume and jewel, yet these are worn with no deference to their importance save as adjuncts. You know full well that they can be laid aside as only contributory, and yet there is a modicum of pleasure in their presence. There is earnestness in every glance when work is in hand and yet the eyes will dance in merriment when playtime comes. That she will be a good comrade to all whom she finds can be trusted, and a loyal friend when once she gives her friendship. That she would have small patience with anyone who sought to impose upon her and yet go far out of her way to do a favor where it seemed asked of her. That she would be considerate of advice but prefer to make her own choice. That she would be generous of time, means and gifts, almost unquestionably, where her sympathies were enlisted, and yet know how to diagnose the value of a contract to herself as well as to another. That she would be quick to estimate and appreciate artistic worth in others without fearing to injure her own standing. That she would laugh merrily at the foibles yet hesitate to hurt the weakness of any. That she would know her obligation to the striving and discriminatively try to help others to help themselves along the road she has traveled. And finally, but without compassing all her virtues, that she has so much of what Maggie in "What Every Woman Knows" did not have that, if it were anyone else but Christine Miller, who uses it so well, she has too much of what Maggie's brothers called "that damned charm" for any woman.

Small wonder then that character characterizes her singing. It gets underneath and adds potency to all she has by nature and has acquired by art. In such a presence the inclination at first is to find the same satisfaction that Paul Dunbar found when he wrote "When Malinda Sings." But personality is hardly a fair term for Miss Miller. She goes a good deal further. Individuality is a better word. She has ideals, but they do not mean exaggeration and abandon, but rather keen perception of each song's mood and a search for means to protect it. Added to this art which hides itself in the cultivation of such feeling that there is no deception to herself or her auditors when she lets it have play. She is a perfect joy, musically, artistically and personally.

## Erie Wants to Hear Arthur Shattuck Again

Erie, Pa., is one of the many cities to re-engage Arthur Shattuck after a first hearing of this sterling American artist. Mr. Shattuck's recital in Erie last November proved one of great delight to the music lovers of that city, and he has consequently been engaged for a recital in the artist course to be given next season by Eva McCoy.

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### LOS ANGELES SYMPHONY ORCHESTRA DESERVING OF FINANCIAL SUPPORT

The Los Angeles Symphony Orchestra has been in continuous existence for the period of twenty years. It was organized by Harley Hamilton, a splendid musician and a man of imposing personality, equally popular with the members of the orchestra and the public.

Los Angeles was a small city in those days and offered little support to the arts. There were few concerts and those more of the spectacular kind than of the dignified character that belongs to the higher forms of art.

The orchestra had a serious struggle for existence. Six concerts were given each year, on Friday afternoons, and many of the rarer instruments were played by musicians who learned them for this sole purpose. The oboe, for instance, by Pemberton, a splendid violinist, and the bassoon by Mason, one of southern California's best known organists—both of these men composers of worth.

F. W. BLANCHARD,  
Manager of the Los Angeles Symphony  
Orchestra.

burning the candle at both ends, began to break down physically. He was loath to give up the work, and the patrons of the orchestra were loath to let him go, but in the end the inevitable happened and the orchestra was left without a leader. There was little organization. The work had been kept up in a sort of hand-to-mouth manner and, with the resignation of Mr. Hamilton, it seemed as if its end was near. Meantime Tandler had been brought to Los Angeles by the late A. C. Bilike, who had heard him play and seen him conduct in Germany, and Tandler seemed the logical man to fill Hamilton's place. In this emergency he took hold and proved himself to be a man of resourcefulness, energy and enterprise. Aided by J. T. Fitzgerald, a man closely identified with musical life in Los Angeles, he had the orchestra reorganized.

Tandler, through his personal association, brought people of wealth into the management of the society. He had been in the city long enough for his worth as a musician

State Normal School, Pasadena. Twice as much money was spent for out-of-town concerts as in former years, and plans are now being made by Mr. Blanchard to give a very largely increased number of such concerts next season.

Meantime also the amount of expense and income were greatly increased, an increase that proves to have been justified by the fact that the proportion of increase of income greatly exceeded the proportion of increase of expense.

As to the future, Blanchard and Tandler are agreed that certain changes must be made, and there is every reason to believe that they will be made. Among these are, first of all, that the men should be placed on salary. This would admit of daily rehearsals and also of giving concerts in many smaller cities which cannot pay the expense of the full orchestra under present conditions. There should be soloists of the very highest class to meet the popular demand. There should also be a series of concerts given for the schools.

It is sincerely to be hoped that these ideas may be carried out. The orchestra is now, under the magnetic directorship of Tandler, doing highly artistic work. Let the wealthy people of the city only give it proper support and stand solidly back of Blanchard in his plans for advancement, and it will be placed where it belongs both in artistic merit and in general utility.

F. P.

### Marie Kaiser Now Marie Cumming

On June 26, at Kansas City, Marie Kaiser, the popular New York soprano, was married to Duncan Roderick Cumming, broker, of New York. Miss Kaiser, who came to New York six years ago from Kansas City, has been very successful on the concert stage, appearing with most of the prominent festivals, choral and oratorio organizations throughout the United States.

The young couple will spend their honeymoon in Yellow-



MRS. DUNCAN RODERICK CUMMING (née Marie Kaiser).

stone Park, then return East for a motor trip through the Adirondacks for the balance of the summer before settling down in their New York home.

Incidentally, Mrs. Cumming will continue her professional work as Marie Cumming under the management of Walter Anderson, who has booked her for a large list of engagements for the season of 1917-18.

### Marie Sundelius' Summer Plans

Following her series of concert appearances which opened in Boston, June 21 and continue through to Montreal, Buffalo, St. Louis, Milwaukee, Minneapolis, and on to Seattle and Tacoma where Mme. Sundelius is soloist at the Swedish Singing Festival (July 12 and 13) the popular young singer will have little time to call her own until her return the latter part of the month when she leaves for her summer home at Bridgton, Maine.

There Mme. Sundelius lives out of doors wholly, working in her garden, rowing, swimming, walking, sleeping and dining in the open, thus preparing herself for the strenuous season to come which promises to be more than ever filled, both with her new roles at the Metropolitan, and the many concert engagements booked by her manager, Gertrude F. Cowen, for early fall and later in the spring. In addition to these comes an important appearance under the auspices of the Bay View Chautauqua, Bay View, Mich. (Howard D. Barlow, conductor) where Mme. Sundelius is to be the featured attraction of the season with George Rasely, the brilliant young American tenor, an able assistant.

### Pasquale Amato at Far Rockaway

Pasquale Amato, the Metropolitan baritone, and his family went to Far Rockaway last week. There they have taken a house on Simis Beach, fronting the ocean. Mr. Amato's first act upon his arrival in the country was to order a pianola for his son. The young man is a devotee of dance music, it is said.



ADOLF TANDLER,  
Conductor of the Los Angeles Symphony Orchestra.

to be recognized, and he infused a new spirit into the playing of the orchestra. Gradually the number of players was increased and players were selected with greater care. Tandler insisted upon more frequent rehearsals than had been customary in the past. He also inaugurated the plan of giving a greater number of concerts. Instead of single concerts, the concerts were given in pairs, Friday afternoon and Saturday night. Popular concerts were also tried, but the public, under the sway and dominion of the star system and demanding always a great name as a drawing card, simply stayed away, so that the popular concerts were not found to be popular at all.

As for out-of-town concerts, there were none under the old régime. Tandler succeeded in building up interest to some extent, so that concerts were given in Claremont, Ontario and Pasadena, three in all.

But there was still something lacking, and that was—a manager. Several experiments had been tried but without much success. Then F. W. Blanchard was appointed to this position and, working in accord with Tandler, a larger and better organization was brought to life. The size of the orchestra was increased and sufficient rehearsals insured. Concerts at regular times, the first and third Friday afternoons and Saturday evenings of each month, were arranged for the first time in the history of the organization. Ten pairs of concerts were given, and many out-of-town concerts. The orchestra was heard on various occasions in Claremont, Ontario, Fullerton, Santa Barbara,



### Whistler Pupil Sings for California Day at C. L. P. E.

At the Sunset Club meeting at the Country Life Permanent Exposition, Grand Central Terminal, New York, June 18, Mrs. Parrish, hostess, a California Day was given, with very interesting colored photos of that country.

A musical program was provided. Joseph Wyme gave two Chopin selections and "Caprice Espagnola," by Moszkowski, with skill. Marjorie Knight, artist-pupil of Grace Whistler, sang "The Danza," by Chadwick; "Tes Yeux," by Robert, and a pleasing ballad, "One Happy Day," accompanied by the composer, Leon de Costa. Mr. de Costa also played very artistically several of his latest compositions.

### Chicago Teacher Uses Perfield System

Maude Emmick, of Chicago, who graduated this year from the Columbia School of Music, wished to have some pupils for practice in the Effa Ellis Perfield System. Accordingly, she went to the Settlement School, selected four pupils and gave her services to them free. These little girls play very well and besides their piano work have composed the words and music to several pieces. They take rhythmic, melodic and harmonic dictation; they sing, spell, play and write all triads. They have also had well balanced work in reading, singing, rhythm, improvising, scales, chords, keyboard harmony and melody building. They are wide awake and enthusiastic over their music, and they never find the lesson too long.

This picture shows Miss Emmick and Mrs. Perfield at the close of a test lesson given the girls in order that Mrs. Perfield could see what they had accomplished in the last



A PERFIELD CLASS,

Taught by Maude Emmick, of Chicago, this year's graduate of Columbia School of Music.

six months. Their work next year will show greater advancement because of their well laid foundation.

Mrs. Perfield is in Chicago preparing for the opening of her summer school, which will begin the early part of July. Judging from the applications, this year's enrollment will eclipse all previous years. Mrs. Perfield will return to New York about the middle of August.

### Marie Alta Stone Recital at Russell Studio

Marie Alta Stone, soprano, gave a recital at the studio of her instructor, Louis Arthur Russell, Carnegie Hall, June 12, singing songs by leading composers and making a dis-

tinct impression. The arias and songs by Grieg, Flegier, Massenet and Schumann were especially well sung, with dignity and musical feeling. Her voice is of marked purity and brilliancy, especially in the medium and higher voice. Ease of delivery in the most emotional moments and delightful clearness of diction, especially in English (all Russell artist-pupils have this merit), mark her singing. The program contained twenty-one arias and songs, and this severe test was triumphantly overcome by the young debutante.

Mr. Russell played the accompaniments.

### Laura E. Morrill's Busy Summer

Laura E. Morrill, the eminent vocal teacher to whom a number of singers now prominent in the concert field owe the credit for their success, will teach during the summer at her New York studios in the Hotel Majestic. Once each week on Saturdays, she will be at her Boston studios in the Hotel Puritan, and her work at these two centers promises to occupy all her time.

Among the pupils of Mme. Morrill who are winning success before the public are Jessie Pamplin, mezzo-contralto, who will be in this country next season, having recently returned from South America, where she enjoyed great success; Lilla Snelling, contralto, who was for four years a member of the Metropolitan Opera Company, and who has to her credit nineteen appearances with the Boston Symphony Orchestra, a tour with the St. Louis Symphony Orchestra, recital appearances in Boston and many other music centers; Ethel Frank, lyric soprano, who has been engaged to appear as soloist at the 1917 Maine Festival; Claire Lillian Peteler, mezzo-soprano, who appeared with Caruso at the May concert of the New York Mozart Society; Florence Hale, soprano, etc.



LAURA E. MORRILL.

### Vera Kaighn Sings

Vera Kaighn, the gifted soprano whose excellent singing and equally charming personality have made her a favorite in many music centers, sang on Decoration Day at Brookville, Pa., with great success. On June 4 she appeared as soloist with the Choral Society of Johnstown, Pa., and on June 19 was soloist with the Apollo Club of Pittsburgh at the Baptist convention. In August, Miss Kaighn will ap-



VERA KAIGHN.

pear at the Midiron banquet, this being a return engagement which her previous success justly merited.

### Success of Nicolay in St. Louis

The Convention Board of the Advertising Club of St. Louis, under the signature of J. F. Oberwinder and Guy Golterman, sent the following telegram to Constantin Nicolay, the well known basso, after his performance of the King in "Aida" in St. Louis:

"Hearty congratulations on your splendid performance last night. Therein incident will pass into oblivion, but the memory of a remarkable performance will linger long."

Referring to the same performance, the critic on the St. Louis Globe-Democrat had the following to say regarding Nicolay: "As for Constantine Nicolay, in the character of the King of Egypt he amply fulfilled all expectations raised by his work at the rehearsals."

### Votichenko Under Management of Stephon

Next season Sasha Votichenko, the tympanon player, will be under the direction of Dimitri Stephon. It is announced that Mr. Votichenko will give a series of ten subscription concerts in New York, beginning the latter part of next September, in which he will be assisted by other artists.

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MAY PETERSON.

### May Peterson in Her Fifty-sixth Appearance of the Season

May Peterson's second concert season in her own country has just drawn to a close, her last appearances being at the Buffalo Festival, and at Smith College in joint-recital with Percy Grainger. During her eight months' season, Miss Peterson has appeared in fifty-six concerts, recitals and orchestral engagements throughout the country, her engagements taking her from New York and the New England states through the south to Oklahoma and Texas and through the Middle West to Wisconsin. In all, she traveled over 20,000 miles. Miss Peterson had the distinction of singing many orchestral engagements, appearing among others with the Chicago Orchestra, the People's Symphony of New York, the Philadelphia Orchestra, the Cincinnati Orchestra, the Detroit Orchestra and the Kansas City Orchestra.

"A favorite among colleges," is another title which Miss Peterson has won by singing her way into the hearts of her many college audiences. That these appreciated the

fine quality of Miss Peterson's art is abundantly evidenced by the fact that during the season just ended Miss Peterson gave recitals at Wells College, Aurora, N. Y.; Yale University, New Haven, Conn.; Cornell University, Ithaca, N. Y.; Iowa State College, Ames, Iowa; Lawrence Conservatory, Appleton, Wis.; University of Oklahoma, Norman, Okla.; College of Industrial Arts, Denton, Texas; Smith College, Northampton, Mass.

All these successes achieved by Miss Peterson in her native country are merely the fulfilment of what was predicted for her abroad, where she sang with great success in opera in the principal cities of France, including the Opéra Comique in Paris, besides filling important concert engagements throughout Europe, including appearances with the Philharmonique Société at Paris, and the Symphony Concerts at the famous Casino at Ostend, Belgium. The reception given Miss Peterson at her first appearance at Aeolian Hall upon her return to America confirmed her European successes, and now the announcement of her engagement to sing leading roles at the Metropolitan Opera next winter has been received with a great deal of satisfaction by her many friends and admirers throughout the country.

### A Short Interview With Daniel Mayer

At the Hotel Majestic, New York, where Daniel Mayer has an office for the summer, in addition to the one in the Times Building, Mr. Mayer was found to be one of the busiest men in New York at the present time. Owing to business, he was obliged to remain in New York during the summer, so has arranged with Copeland Townsend, lessee and manager of the Majestic, to supervise an entertainment for the roof garden of the hotel, which should be at the same time attractive and one to which men could bring their wives and families. Mr. Mayer's experience in London made him just the person for such a position and he has "put on" an entertainment that at present consists of a pantomime called "The Magic Kiss." This is played by Gabrielle Perrier, who played the part of the mother in "Pierrot and Prodigal," and Georges Renavent of the Theatre Francaise. James Watts, whose many friends in London call him quite familiarly "Jimmy," is appearing in burlesque. He was for a number of years a reigning favorite at the Coliseum, London; he is now doing a burlesque of the "Jewel Song" in "Faust," also burlesque

of Pavlowa, and with his partner Rex Story, a classical duet with Pavlowa and Nijinsky. This usually keeps the audience in roars of laughter.

Two former members of the Pavlowa Ballet, Rita Zalmani and Eustaby Potapovitch are appearing in a repertoire similar to that given by Mme. Pavlowa. Miss Nelson, a young soprano made her first appearance on the roof garden last week.

### Samuel Margolis Opens Summer Course

Owing to numerous requests, Samuel Margolis has decided to open a summer course in vocal culture. He has taken studios 29 and 30 in the Metropolitan Opera House building, New York, where he will teach three afternoons a week—Monday, Wednesday and Friday.

Francesca Marni, one of Mr. Margolis' artist-pupils, recently scored a success as soloist with the New York Orchestral Society at the Standard Theatre, New York, singing an aria from "Aida" with orchestral accompaniment, and a group of songs by Hans Kronold, with the composer at the piano.



## LOS ANGELES

The male chorus was much in evidence this week.

The Ellis Club, under the direction of J. B. Poulin, closed its twenty-first season on June 12 with a concert at Trinity Auditorium. The program included several large numbers: "The Crusaders," MacDowell; "The Desert," David, with orchestra. Among the smaller pieces were "The Autumn Sea," Gericke; "Dance of the Gnomes," MacDowell; "Persian Serenade," Ware. The work of the club was good but the tonal color ("timbre") is not what it should be, and the interpretations lacked brightness and showed a certain monotony. The club was assisted by Hobart Bosworth, reader.

The Orpheus Club closed its twelfth season with a splendidly artistic rendition of an interesting and varied program under the direction of Joseph P. Dupuy at Trinity Auditorium on June 15. The program opened with "The Star Spangled Banner" and closed with "Home, Sweet Home," which put it in a good frame. Other numbers were the "Soldiers' Chorus" from "Faust," the "Chorus of Priests" from "L'Africaine," "The Land o' the Leal," Protheroe; "The Loreley," Liszt; "On the Road to Mandalay," Speaks; "Folly and I," Burnham; also a novelty by a member of the club, "Cradle Song," F. A. Herrmann, for soprano solo and male chorus—a beautiful work, originally conceived with a good melody and an interesting harmonic structure. It was warmly received. The solo was sung by Maud Reeves-Barnard. There was a slight uncertainty in the intonation between the solo voice and the chorus, but this appears to have been due to the fact that the piano was so placed that it could not be heard by either. In the other numbers the work of the club was, as it always is, exquisite. Nothing could have been more lovely than the interpretation of "The Loreley." It held all the warmth, the pathos, the sentiment, that the poem suggests, and Mr. Dupuy in this, as in the rest of the program, proved himself to be an authoritative and inspired conductor. The other numbers on the program, though offering perhaps less scope for the display of the club's capabilities, were finely given.

This club is one of the best male choruses in the United States.

The soloist of the evening was May MacDonald Hope. She played selections from Chopin, Glazounow and Liszt. Although suffering from a temporary indisposition, accentuated by the excessively warm weather, her interpretations showed all of those qualities to which she owes her great artistic supremacy. Toward the end of her program she seemed to show a slight fatigue, but, even so, it was wonderful playing. This young artist has a perfectly controlled temperament and a masterly technique which should take her far should the opportunity ever present itself for her to be heard in larger fields. Above all things, her tone is always lovely, and she brings out to its full the beauty of the instrument.

As a tribute to the memory of her great teacher she played the "Teresita" waltz by Teresa Carreño as a final encore. F. P.

## To Constantin von Sternberg

In the May issue of the William Penn High School paper appeared the appended regarding a composition by Constantin von Sternberg, of Philadelphia. It is reproduced with the permission of the author.

THE ETUDE IN C MINOR BY C. VON S.  
E. B. '18.

A glittering flash of cutting light  
That keens through space with piercing brilliancy—  
Fierce scarlet, gleaming gold, and presently  
Sharp black on blinding, radiant white.  
Then snatches of swift melody  
That dart and flutter laughingly,  
And sing and dance in ecstasy.

No trivial bit of froth is this,  
To show the nimble fingers of a miss  
Fresh from her boarding school, with half-baked art  
And half-trained senses—with no mind or heart  
To see the beauty that her fingers scar  
By merely touching it—No, never! here  
Are needed eyes that can behold afar  
Beyond the printed page, and tense-strained ear  
That welds the rippling notes into a whole  
And through the fingers brings to life—a soul.  
—Onas, May, 1917.

## Klibansky Studio Notices

Lalla B. Cannon sang with great success at the concert of the Euterpe Club in Poughkeepsie, N. Y. Betsy Lane Shepherd most enthusiastically was received at the concerts in Willow Grove Park, Pa. Following is a copy of a letter from the Schubert Study Club, Stamford, Conn., where Mr. Klibansky gave two artist-pupil recitals:

The Schubert Study Club of Stamford, Conn., was delighted with a program given last winter by artist pupils of Sergei Klibansky, of New York. A number of fine artists have appeared before the club during the winter, but none who so universally charmed the audience as these artists, and many expressed themselves as believing it to be the best program of the year. Because of their popularity, there was a request program given a few weeks later in the Presbyterian Church, in which five of these artist-pupils delighted practically the same audience which listened to them before, with many additions, and by their enthusiasm proved that the more they were heard the better appreciated their musical value.

The programs were both of a high character, beautifully arranged, appealing to the varying tastes of a general audience; an exquisite rendering of a fine method given them by their Maestro Klibansky, who has made many friends in Stamford. A proposition is on foot to bring another of these popular programs to the city next winter. (Signed) MINNIE C. SCOTFIELD,  
President, Schubert Study Club.

## Youthful Crawford Pupils Display Skill

The pupils of Margaret Crawford, the clever dancer and teacher, gave a delightful exhibition of their work at the Wanamaker Auditorium on Wednesday afternoon, June 20.

The first number was made up of a group of dances, including a Chinese, Hunting, Garland, Shepherdess, Highland Fling and Patriotic Dance, demonstrated by the younger pupils. Perhaps the most successful of these was a clever little chap, who did the Highland Fling. His

grace and agility were decidedly pleasing. The older pupils were equally as successful, particularly Ruth A. Hall in a Dutch dance. The program ended with "Coppelia Waltz" skillfully danced by Miss Crawford and Mr. Summers and the "Flower Song" danced on the pianopede, a new instrument invented by Miss Crawford which provides the musical accompaniment by the motions of the feet. Two pupils who demonstrated this instrument were Miss Upton and Master Sanderson.

## Florence Otis Captivates Middletown

Florence Otis, the charming young soprano of whom one hears so much of a flattering nature nowadays, was soloist with the Male Chorus of Middletown, N. Y., recently, when two papers praised her as follows:

Miss Otis possesses a wonderfully sweet and powerful soprano voice and a personality that adds much to the success of her solo work. The two songs she sang in French were especially well rendered. She was generous with her encores.—Middletown Daily Argus, June 13, 1917.

The contributions by Florence Otis, the well known Metropolitan soprano, were a feature of the concert. Miss Otis captivated her audience with her initial selection, and those that followed made the success that she scored by her first number even more marked. Her each and every selection was repeatedly encored. The second appearance of Miss Otis brought forth three selections, each one of which was accorded an enthusiastic welcome. The two closing selections of the program and doubtless the hits of the evening were Miss Otis' rendition of "Moonlight-Starlight" by Gilbert, and German's "Rolling Down to Rio" by the male chorus.—Middletown Daily Times-Press, June 13, 1917.

## H. E. van Surdam Sings

H. E. van Surdam, the tenor, sang last week at the commencement exercises of Wesleyan College in Middletown, Conn. The dignitaries of the institution remembered Mr. van Surdam as an erstwhile football star during his student days at the college, a department of sport in which he made a great reputation, and even today is considered to be an authority as a critic, coach and writer. The dignitaries in question were more than surprised when Mr. van Surdam arose preceding the services and began to sing "If With All Your Hearts." Mr. van Surdam says that he could see the astonished look in their faces, and that it made him all the more anxious to please. He put every ounce of his feeling and voice into the song, and when he was finished he was given a great ovation.

## Reinald Werrenrath Sings

## New Ferrari Composition

"Flag of My Heart," a new patriotic song by Gustave Ferrari, was sung for the first time in New York on Thursday evening, June 21, by Reinald Werrenrath, the American baritone, on the occasion of the Bronx Rally at Crotona Park. The program was to be given on Flag Day, but was postponed on account of the severe weather.

## Elman Working at Sands Point

Mischa Elman, with his accompanist, Philip Gordon, is hard at work on his programs for next year at Sands Point, L. I.

## Harold Bauer at Seal Harbor

Harold Bauer is now at Seal Harbor, where he has joined the summer musical colony, of which he was a member last year. Mr. and Mrs. Bauer occupy a comfortable cottage in which they will remain until the early fall. Mr. Bauer's season just closed included nearly 100 appearances. Next season he will devote considerable time to concerts in the West, and will go as far as the Pacific Coast.

## Galloway Artist-Pupils in Demand

Mabel Feurstein, soprano, one of the advanced pupils from the studios of J. Armour Galloway, was engaged to sing with the Choral Society of Norfolk, Va., on June 18 and 19. Another artist-pupil, Herold J. Geis, bass, has just secured an engagement of ten weeks' duration with the Redpath Lyceum Bureau.

## Elizabeth Wood for the South

Elizabeth Wood, the contralto, who is making many friends in musical circles by reason of her excellent musicianship, will tour in recital in the South during November and December. On July 21 Miss Wood will appear as soloist at the performance of "The Messiah" which is to be given in Ocean Grove, N. J.



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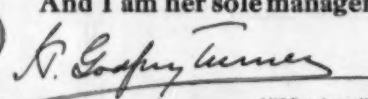
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REPLIES TO INQUIRERS

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

**Dr. Hans Richter in London**

"Can you tell me what year it was when Dr. Hans Richter went to London? Did he have an orchestra in that city? Any information about him will be received with thanks."

Dr. Richter first went to London in the year 1886 with Richard Wagner. This was for a series of concerts given at Albert Hall under the title of "Wagner Festival" and managed by a firm of German impresarios, Schultze-Curtius & Franken. At some of these concerts Wagner conducted. Afterward Dr. Richter went to London as a "guest" conductor for concerts given during the London season. These concerts were known as the Richter concerts and were financed and managed by Narcissus Vert, who died some years ago. When Dr. Richter was chosen to succeed Halle in Manchester he continued going to London to conduct. There was never any permanent Richter Orchestra in London.

Georg Henschel was the conductor who founded the London Symphony Orchestra. This orchestra was managed by Daniel Mayer while he was devoting his time to the Erard business and he continued to manage the orchestra until 1896, when Henschel gave up the position at the time he accepted the conductorship of the Scottish Orchestra.

At the time that Robert Newman founded the Queen's Hall Orchestra he took the most of the members from the former London Symphony Orchestra. Some years later, owing to differences between Henry Wood and members of the Queen's Hall organization, most of these members resigned. They then formed themselves into a corporation and started a new series of London Symphony Orchestra concerts, of which Dr. Hans Richter and Arthur Nikisch were the principal conductors. This organization is still in existence, its principal conductor at present being Sir Thomas Beecham.

When Dr. Richter was first in England his knowledge of the language was not very great; some amusing stories are told of his trying to make himself understood. One day when he asked at the railroad station for tickets to Manchester, where he was to conduct a concert, he said, "One ticket for me to go to Manchester and come back and one ticket for my wife not to come back."

Mrs. Richter, not being very well, was obliged to keep quiet. Some one asked after her health, and Dr. Richter, wishing to say that she was obliged to lie down all the time, as when she sat up she was dizzy, expressed himself as follows: "Oh, my wife, when she does not lie she swindles"—the German word being "schwindlig."

In the early days in London many concerts were given in St. James's Hall. One day, while a rehearsal was going on, a charwoman was using a broom on a carpet in a very vigorous manner, which rather disturbed Dr. Richter. At last he could stand it no longer, and, turning around, shouted to the woman, "Wife, don't care"—German "kehren," desiring to express "Woman, don't sweep."

Every year Dr. Richter came to London, but his headquarters were Manchester. Every three years he conducted the Music Festival at Birmingham. During the season he conducted German opera at Covent Garden, London.

One of Dr. Richter's favorite stories was this: There was a well known critic in Vienna who always attended the concerts of the New Symphony Orchestra in that city accompanied by a friend. This friend, while an amateur, was a great music lover and judge. This was at the time when Helmesberger was conductor. One day a new and very difficult symphony was being played. The critic was present but not accompanied by his friend. When Helmesberger noticed this he leaned over to his first violinist and whispered: "What would he not give to know if this symphony pleases him or not?"

Dr. Richter went to Vienna every summer after the London season closed; returning in time to resume his duties for the winter. He was a well known and highly appreciated figure in the musical life of England, and when he retired to Vienna and finally to Bayreuth it was felt that his loss was a serious one to music; that it would be difficult to replace him.

**Prices of Librettos**

"Where may I, and at what cost, secure librettos, vocal score, arias, duets, etc., of the modern operas, such as 'The Canterbury Pilgrims,' 'La Rondine,' 'Louise,' 'L'Elisir d'Amore,' 'Andrea Chenier,' 'Thais,' 'La Bohème,' 'The Pearl Fishers,' 'Iris'?"

Also, where may one secure information, histories, anecdotes, etc., of the present day artists? I shall heartily appreciate any help you may lend me."

Charles H. Ditson & Co., Thirtieth-fourth street, New York, or Oliver Ditson Company, Boston, have all the operas that you mention; they also have the arias, duets, etc.,

of all the operas, with the exception of "The Canterbury Pilgrims," the excerpts not yet having been arranged.

The price of the score is generally \$5; but some are less—for example, "L'Elisir d'Amore" is only \$1, and the "Pearl Fishers" \$3.75. "Andrea Chenier," for some reason, is more expensive than the majority, \$6. The score of "La Rondine" is not yet ready. Copyrighted librettos of modern works generally cost thirty-five cents; those of the old standard works less. Separate arias run from sixty to eighty cents each. If you write to either Ditson house you will be given further information.

Your second question is not so easily answered. There are no books specially about the present day artists. The "books of the opera" usually give a short account of the life of principal singers, very short it is, while encyclopedias and biographical dictionaries of musicians give only a little more. Managers of different musicians might furnish some literature about their clients. As a matter of fact, you are much more likely to obtain more information from the columns of the MUSICAL COURIER than from any other source. Even at a musical reference library it has been difficult to discover much about individual artists; there is usually a mention of date and place of birth—sometimes even that is incorrect—and a half page of details covers a really successful career of years. If you have a library in your town you might be able to get some books loaned from another library, but there are really no histories of the present day artists. Wagner and others of that class you of course know have been fully written up, but your question seems to indicate those living today.

**Concert for Refugee Children**

Ruth Helen Davis, exponent of Ella Wheeler Wilcox's poems, gave a concert at the Hotel Astor, New York, on Sunday afternoon, June 17, for the Refugee Children of All Warring Nations. The assisting artists were: Eli Miller, a youthful pianist; Loretta Lappington, dancer; Elaise Gagneau, in some delightful songs, and the Misses Vogel, violinist and pianist.

Miss Davis gave the descriptive lyrics, "Love," "Motherhood," and "Faith" to incidental music supplied by William Parson. These beautiful selections were taken from "Victory," the allegorical play written by Ruth Helen Davis and Ella Wheeler Wilcox, and were interpreted exquisitely by the deuse. "Motherhood" was supplemented by several little lullabies that added an effective touch to the entire number. In the Italian stories, Miss Davis displayed a sense of versatility that created considerable interest. On the whole, the program was one of a highly successful nature, the cause of which is a most worthy one.

**The Zoellners Guests of Mrs. L. Coonley Ward**

The Zoellner Quartet has been invited by Lydia A. Coonley Ward, a wealthy art patron of Chicago, to spend the entire summer with her on her estate at Wyoming, N. Y. Mrs. Ward's guests will be Mr. and Mrs. Joseph Zoellner, Sr., Joseph Zoellner, Jr., Antoinette Zoellner and Mr. and Mrs. Amandus Zoellner and daughter Ruth.

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed  
Information Bureau, Musical Courier  
437 Fifth Avenue, New York, N. Y.



## Adolf Brune's Sixty-nine Opuses

Adolf Brune, the well known composer, who has opened a studio in the Fine Arts Building, Chicago, where he will teach piano and composition in all its branches, has already sixty-nine opuses to his credit, as follows:

- Op. 1—Suite for string orchestra: prelude, sarabande moto perpetuo (solo viol), rhapsodie, gigue, accepted by Glenn Dillard Gunn for performance next season.  
Op. 2—Ballade in E minor (Lueckhart, Leipzig), reviewed by L. Liebling in the Musical Courier, 1909.  
Op. 3—Two studies for piano, E and G.  
Op. 4—Passacaglia and fugue for organ, C minor.  
Op. 5—First string quartet, played by the Spiering Quartet, the Philadelphia Quartet and also at a private soiree of Mr. Coppet by the Flonzaleys.  
Op. 6—Fantasie for organ, A minor.  
Op. 7—String quintet in F major, brought Mr. Brune first recognition by the late Mr. Liehn and also praise from Mr. Godowsky.  
Op. 8—Overture for large orchestra (Elmar), C sharp minor.  
Op. 9—Overture for large orchestra, "In the Forest," F minor.  
Op. 10—First symphony in E flat major.  
Op. 11—Second ballad in F; reviewed in MUSICAL COURIER by Mr. Liebling at the same time as Op. 2. First performance by Isaac van Grove, this season; repeated by the same on June 14. (Leuckhart, Leipzig.)  
Op. 12—Scherzo in B minor, for orchestra.  
Op. 13—Six songs, "Dreieckshinden." Grant Kimball sang two this season.  
Op. 14—Eight songs, "Elegies on the Death of My Child," by Eichendorf.  
Op. 15—Suite in B minor for piano: Prelude, adagio, gavotte, finale, variations on an original theme. Prelude and finale had their first performance by Mr. Van Grove this season. The gavotte was frequently performed by the late Mr. Rech.  
Op. 16—Eight English songs. Two have been sung by Mabel Shorey.  
Op. 17—"Song of the Sing Swan," symphonic poem for large orchestra. Performed first under the direction of Karl Recksch and

- Op. 48—Eighty-fourth Psalm, for six part chorus, a capella, and four solo voices (English text).  
Op. 49—Mass for five parts, mixed choir and organ.  
Op. 50—Concerto for organ and large orchestra, in E flat minor.  
Op. 51—Five English songs.  
Op. 52—Five English songs. Grant Kimball sang one group this season.  
Op. 53—Quartet in G minor, for piano and strings.  
Op. 54—Two improvisations for organ. Played by Mr. Delamarter.  
Op. 55—Jerusalem cantata. Four part female chorus and two three part male choruses (ten parts), for solo voices and orchestra. Episode from the Crusades—English text.  
Op. 56—Six Latin hymns, two, three, four, five and six parts, respectively.  
Op. 57—Four English anthems.  
Op. 58—Beethoven variations for orchestra (theme, one of the Bagatellen).  
Op. 59—Third symphony in D major.  
Op. 60—"Sea Music," for baritone and orchestra. Burton Thatcher sang it under Glenn Dillard Gunn's direction.  
Op. 61—Overture to a drama played last season under Mr. Stock's direction. Suite for orchestra from a sonata for piano and violin by Bach.  
Op. 62—Tragic overture, B minor.  
Op. 63—Suite in A minor for organ: Prelude, pastorale, melancholia, toccata, Nos. 2 and 3, played frequently by Mr. Delamarter and Joseph Weiss.  
Op. 64—"Aiga," Capriccio for orchestra.  
Op. 65—"Dämmerungslid," for orchestra; had its first and successful performance this season in Cincinnati under Doctor Kunwald.  
Op. 66—Fifth string quartet.  
Op. 67—Three impromptus: F sharp major, A flat major, C minor. The last was played June 17, 1917, by Isaac van Grove.  
Op. 68—Sextet for strings.  
Op. 69—Elegie for orchestra.

Harriet Bacon MacDonald to  
Fort Worth and Chicago

Harold Bacon MacDonald is holding her normal training class at Fort Worth, Tex., until July 7. She will hold another session in Austin, Tex., between July 9 and August 12. After that she will be in Chicago, where she will have her headquarters and probably her home. As is well known, Mrs. MacDonald, who has been for many years a prominent club woman and instructor of the Dunning System in Texas, also has established a well deserved reputation as a manager.

## Durieux's Summer Tour

Willem Durieux, the favorite cellist, is on a tour of thirteen weeks, covering the States of Iowa, Missouri, Dakota and Minnesota, with nearly 100 concerts. Everywhere his temperamental, live playing, ease, true expression, and devotion to his instrument, all combine to make a deep impression, and press notices by the score testify to his great and continuous success.

## Foster Pupils Give Matinee Song Recital

A matinee song recital given by pupils of Fay Foster on Saturday afternoon, June 23, at the Wanamaker auditorium, New York, attracted a large and interested audience. Helen Curran, soprano, and Marguerite Potter, contralto, opened the program with Fay Foster's beautiful duet, "Over Blooming Lands of Heather." Marion Geer, mezzo-soprano, followed with Woodman's "Ashes of Roses" and Cyril Scott's "The Blackbird's Song." Marguerite Potter sang a group of three songs, "Sing a Song of Roses" (Foster), "Night and the Curtains Drawn" (Ferrata) and "Orientale" (Bauer), "Wood Song" (Watts), "The Street Organ" (Sibella) and "Under the Greenwood Tree" (Dunn) were well rendered by Pauline Jennings, who later sang another group.

Adelaide Tydeman, contralto, pleased in "Dark and Wondrous Night" (Kramer), "Lullaby" (Scott), "Hayfields and Butterflies" (T. del Riego) and "The Little Ghosts" (Fay Foster). A group of three Irish songs, "There's a Rosie Show in Derry" (Hahn), "The Foggy Dew" (Fox) and "Shamrock" (Seiler), were charmingly sung by Helen Curran. Lou Stowe, contralto, fascinated in a collection of five child's songs in costume.

The concert closed with a group of four Afro-American folksongs arranged by Miss Foster, sung by the Misses Snedecker, Geer, Potter and Tydeman.

Fay Foster played artistic accompaniments.

## Francis Rogers' Summer Plans

After a busy concert season and the best year of teaching he has ever had, Francis Rogers closes his New York studio this week and goes to Water Mill, N. Y., to spend the summer. Water Mill is a small village on the eastern end of Long Island, near Southampton. It offers ample opportunity for outdoor recreation and quiet study. Mr. Rogers will accept a small number of pupils in singing.

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Op. 18—Variations on the "Sarabande" of the Fifth French suite, E major, by Bach.

Op. 19—Concerto in F minor, for piano.

Op. 20—Polonaise in B minor, performed by Maurice Rosenfeld.

Op. 21—Ten Lieder; the "Erste Liebe" had a striking success this season when sung by Burton Thatcher, who repeated the song with the same result at the teachers' convention in Decatur, Ill.

Herman Devries said in his criticism: "This song placed Brune in the first rank of the American composers."

Op. 23—Chorus, "Darkness Falls" (Longfellow), for mixed choir, four parts.

Op. 24—Concerto in C minor. This has been played frequently. (Out of print—first edition sold out.)

Op. 25—Phantastische Studien—four difficult concert studies.

Op. 26—Second string quartet in F minor; first movement by the Chicago String Quartet, composed of Leta, Kortchak, Esser and Steindel.

Op. 27—Five songs by Peter Cornelius.

Op. 28—Four songs by Emanuel Geibel.

Op. 29—Second symphony. The scherzo had a successful performance under K. Recksch with the Chicago Symphony Orchestra.

Op. 30—Two ballads: "Haidetochter" (Mörcke), "Das Schloss am Meer" (Müller von Königswinter—voice).

Op. 31—Piano quintet in B flat minor.

Op. 32—Sängers Fluch (Uhlend), for male chorus and orchestra.

Op. 33—Sonata for piano and violin (Schott and Sons, Mainz). Mr. Gunn, in the Chicago Tribune, accounted it at its first performance, 1911, as the most important contribution of its genre.

Mr. Delamarter and others were equally enthusiastic in their praise. Has been played often.

Op. 34—Oratorio for eight part chorus, four solo voices and orchestra (Latin text).

Op. 35—Five male choruses.

Op. 36—Four Lieder.

Op. 37—Little suite for piano: Prelude, sarabande, gavotte, bourree, menuet, gigue, E major.

Op. 38—Third and fourth string quartets in C minor and B flat major. The Kneisels played the scherzo from the third in Chicago, and elsewhere, with success.

Op. 39—Four pieces for piano. Edna Gunnar Peterson played the "Am Seegestade"; Lucille Marker, the "Erinnerung," this season.

Op. 40—Five Lieder.

Op. 41—Six English choruses. "Autumn" was sung by the Mendelssohn Club under Harrison Wild.

Op. 42—Scherzo in E major, for piano.

Op. 43—Two eight part choruses. "Gipsy Life" was given by Clarence Dickenson, and again this year under Herbert E. Hyde, by Chicago Musical Art Society. The criticisms were favorable.

"Am Meer," F sharp major.

Op. 44—"Six Canons" for female voices and piano. "Slumber Song" was given under Eric Delamarter by the Chicago Musical Art Society.

Op. 45—"Saxon War Song." Four part male chorus and large orchestra; poem by Sir Walter Scott.

Op. 46—Fantasie in C major for large orchestra.

Op. 47—Trio for piano and strings. First performance this season in Kansas City by Sol Alberti and colleagues.

## CINCINNATI

The summer school of the Cincinnati Conservatory of Music is the oldest institution of its kind in America and through its channels, remarkable results have accrued. It has always been the aim of the conservatory to offer opportunity for summer study in all departments for the special benefit of pupils from the city and vicinity as well as from a distance whose duties during the school year do not permit them sufficient time for practice, and for teachers aspiring to a higher state of competency.

Coincident with the close of Southern schools and colleges during the week, has been the assemblage of an unusually large coterie of prominent teachers who have come to the Conservatory to avail themselves of the practical courses in all branches of musical pedagogy offered. The Public School music department proffers special features in connection with the course conducted as usual by Margaret Pace, in the form of a series of lectures and round table discussions by Walter H. Aiken, director of public school music in the Cincinnati schools.

Every facility for work in the Progressive Series is offered by a corps of prominent teachers, an item in the curriculum which has caused widespread interest.

In addition to exceptional opportunities for repertoire work under distinguished masters in all departments, there will be maintained a chorus and orchestra, and lectures, concerts and recitals will be given as during the regular academic year.

## Fiftieth Milestone of Cincinnati Conservatory

Unusual activities have marked the passing of the fiftieth milestone of the Cincinnati Conservatory of Music this season. In September the conservatory added another brilliant event to its history of achievement in music by the engagement on its artistic faculty of Jean ten Have, the celebrated Dutch violinist. Mr. ten Have is said to be the leading exponent of his great master, Eugen Ysaye, with whom he toured Europe, playing the Bach double concerto. Mr. ten Have has appeared with all the great European orchestras as well as in solo concerts in continental centers and England. His American debut was a brilliant event of the early autumn, since which he has appeared in numerous ensemble concerts. Mr. ten Have is much sought after as a teacher, as he combines the rare qualities of the concert virtuoso and the inspiring teacher.

The harp department has been amplified, the work this season being in charge of Joseph Vito, first harpist of the Cincinnati Symphony Orchestra, and Arline Ochs, well known as a concert harpist.

The Conservatory Orchestra, which has developed into a potent symphonic body under direction of Pier Adolfo Tirindelli, has given a series of concerts remarkable alike for the scope of programs and high plane of excellency. The Christmas concert, entitled an "Evening of Color, Humor and Poetry," was pronounced one of the most unique and charmingly presented orchestral concerts ever given on this side of the Atlantic. The Conservatory Orchestra was a leading factor in the subsequent large musical events marking the formal celebration of the conservatory's fiftieth year.

The conservatory operatic department has gained a widespread reputation, under Ralph Lyford, formerly of the Boston Opera, as its capable instructor. Members of the operatic class were heard in two recitals presenting operatic arias and ensemble excerpts and on March 21 there was given a gala performance of "The Tales of Hoffmann" at Emery Auditorium.

Mr. and Mrs. Edgar Stillman-Kelley's Normal classes and lectures on musical analysis have attracted teachers from far and near, desirous of familiarizing themselves with the most modern principles of pedagogy, and Mr. Kelley's special lecture course for seniors and those making a specialty of theoretical work, have proved a great inspiration. An encouraging feature is seen in the fact that the counterpoint and composition classes conducted by Edgar Stillman-Kelley, George Leighton and Ralph Lyford

have been unusually large and that there is a greater demand for the higher theoretical branches than ever before.

The capacity of the residence department of the conservatory has been taxed to its utmost limits throughout the year, necessitating the establishment of a long waiting list. The esprit de corps of the student body has been expressed in numerous ways, chief of which is the reorganization of the conservatory student magazine, Sharps and Flats. Under its new guiding spirits, Alice Jones, editor in chief, and Harold Davidson, associate editor, Sharps and Flats has offered much, both of literary and artistic value.

## Mosher Recital

In the ballroom of the Sinton Hotel, L. Drew Mosher presented pupils from his class in an excellent recital. Those participating were: Mrs. C. E. Ogden, Marguerite Thomas, Mrs. L. C. Gibson, Alexander Bradford, Helen Elaine Grigg, Bernice Carl Eller, Mrs. Walter Bossert, A. G. Cornelius, Corinne Snyder, Fred Berling, Elizabeth Drapier, Raymond Baker.

## Louise Church Opens Private Studio

Louise Church, who has been a prominent member of the faculty of the College of Music of Cincinnati for a number of years, recently resigned her position and on the 1st of September will open studios for private instruction in piano and theory.

## SAN FRANCISCO

The second concert of the Nikolai Sokoloff season took place at the Cort Theatre, Sunday, June 17. The program was devoted to French composers, with the exception of the customary patriotic music, and included César Franck's symphony in D, Debussy's "L'Après midi d'un Faun," Chabrier's "España" and songs by Nello Rene Criticos, with orchestra. There were seventy performers, including several women from the Women's Symphony organization. The audience was good, considering the vacation season which took musicians out of the city, but the great applause indicated that the work was fully appreciated; conductor and soloist were recalled repeatedly and deservedly. The concert was excellent.

## Loring Club's Devotion to Good Music Is Refreshing

The final concert of the Loring Club season was given in the Scottish Rite auditorium. In all respects the event was admirable. Wallace Sabin conducted. A group of Sabin's songs and also a group of Haydn's songs sung by Henry Perry, basso, featured the occasion. Among the selections were Charles V. Stanford's "Two Songs of the Fleet," and Wilkenon's "There Is Sweet Music Here." The house was filled, as it always has been for years when the Loring Club offers a program. The club exemplifies a school of music seldom heard elsewhere in San Francisco. The members are all volunteers, whose enthusiasm and whose fidelity to good music are refreshing. The next Loring season will open in September.

## Lemare Recitals Draw Big Audiences

The high class organ recitals of Edwin H. Lemare at the Civic Auditorium Sunday afternoons continue to draw great audiences. Explanatory programs, cleverly devised, are written by Walter Anthony. With this assistance the educational value of the recitals to the audience is much enhanced.

## Symphonic Discords

For the delight of musicians everywhere who are interested in the troubles as well as the triumphs of conductors of symphony orchestras, the following account of a recent

happening is taken from a local newspaper in San Francisco:

"Music and money clashed at a meeting of the Auditorium Committee of the Board of Supervisors yesterday afternoon. It appears that steadily increasing deficits have attended these concerts, ranging from \$156 in February to \$654 in June, and that now a total deficit of \$2,353 has cut a great hole in the Auditorium fund.

"Mrs. Lucy Schiller, wife of Frederick G. Schiller, director of the orchestra, argued that money shouldn't be considered when art was at stake, but Supervisor John D. Hynes, chairman of the committee, took a different stand.

"He even suggested that the orchestra might get along with a director who didn't demand so much salary and the public would never know the difference. Another saving, he said, could be made by reducing the number of rehearsals before each concert from three to one. Thereupon the musicians set up a wail.

"I'll pay for a concert myself if any one can tell, blindfolded, who is directing the orchestra," said Hynes, "and one rehearsal would produce as good a concert, in the opinion of the public, as three."

"Hynes disclaimed any intention to criticize Schiller."

At first the committee decided to discontinue the concerts; but afterward the opposite ground was taken and the Municipal Orchestral Concerts will continue for the present at least.

## At the St. Francis Hotel

Mrs. Oscar Mansfeldt was hostess at the St. Francis Hotel recently, where Marion Walter, violinist; Hazel Horst, harpist, and Vera Cavanaugh, Mrs. Edwin Brook, Mrs. George Uhl, Irene McSwain and Mrs. Mansfeldt, pianists, performed very skillfully.

## Ruth Anthony in Concert

Ruth Anthony, daughter of Walter Anthony, the musical editor of the San Francisco Chronicle, appeared recently with success at a concert given by Hazel Hess Mansfeldt. The other performers were Aileen McLymont, Marie Flaherty, Edna Fennell, Lois Fryer, George Nykilek and Mrs. Mansfeldt.

## California History Offers Material for Great Musical Work

Redfern Mason, musical editor of the San Francisco Examiner, hopes that someone will write a great musical composition, using California history as the basis, and he reasons in this way regarding the historical material at hand to serve as sources of inspiration:

"California of Indian legend and the days when Uguarte fitted out a ship to determine whether or not it was an island; California of the missions, of the ranchers and the sheep shearers; California of the age of gold, and California the true garden of the Hesperides; all these phases of the story of our commonwealth are such stuff as musical dreams are made of. We do not need to seek our treasure in other lands; it is to be found in the lives of our own people and never shall we realize our musical destiny until we recognize this truth and discover our inspiration at home."

Considering that San Francisco is now engaged in keeping aloft three symphony orchestras (one municipal and the others privately sustained), one municipal organist, two or more municipal bands that give free concerts, and so many cafe and cafeteria orchestras that people have learned to masticate with sharp rhythm and in perfect time, there is no doubt that the musical impulse is here; nor is there any doubt of the richness of California history. D. H. W.

## Lucy Gates Undaunted

Lucy Gates writes from Utah, whither she has gone to spend a summer in rest and relaxation after a strenuous season: "If you can't fight, farm. I'm doing it. Result—blister on my nose from the sun—blisters on my hands from the spade, blisters on my feet from the hob-nails—but no blisters on my disposition. Feeling great."

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